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FINE ART 1932

JAN STEEN (1626—1679)

Le Marchand de Crevettes (the Shrimp Seller). Collection Goudstikker, Amsterdam. From Catalogue No. 39, a superbly illustrated record of the Exhibition of master paintings shown by Messrs. Goudstikker at Amsterdam and Rotterdam, December, 1930—January, 1931, including works by Goya, Velasquez, Lucas van Leyden, Rembrandt and many members of the Dutch School

FINE ART

Special Spring Number of

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C. GEOFFREY HOLME

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INTRODUCTION

OURS is the first age in history to have anything like a full idea of the art treasures that the world has produced, and this is a wonderful advantage. A great system of exchange has grown up; pictures, drawings and sculpture pass from hand to hand, from country to country, from auction room to public gallery to the accompaniment of comment and illustration in the Press, so that the general public is kept informed, as it has never been informed before, of the appearance and history of the master works of the human race.

The part played by modern processes of reproduction is in itself an astounding thing. Few people have the opportunity of possessing for themselves an important original work of art. Still fewer can possess a number of such works, showing the different style, outlook and merits of various periods. The number of works in any one public gallery is necessarily limited; the opportunities for most people of passing from one gallery to another are also limited. Though it is a sign of the times, a sign of the increased knowledge of, and interest in the subject of art, it is only on a special occasion and by a stupendous effort of organisation that the general public is privileged to see such an assemblage of originals as have been collected in the various national exhibitions at Burlington House.

Such an exhibition is an adventure, a new experiment, the nearest approach to the revelation of a new world that

is possible to the people of the present day. And by means of reproduction still more is possible. They can take home with them a masterpiece or the next best available thing, a photographic representation of it, and enjoy the pleasures of appreciation at home, with these necessary concomitants of appreciation, leisure and quiet.

Even in the last century, consider how difficult it must have been to form an idea of the world's art. If you were interested in Italian primitives, let us say, having seen one or two Italian primitives in a gallery, you would, perhaps, purchase an elaborate line engraving of an Italian primitive in which all the drawing as well as the colour had been lost, and the engraver, however conscientious, had placed a barrier between you and the picture which you could never overcome. Whilst as to the pictures sold to private collectors, the rare works that from time to time come to light, all this would be a closed book.

This present book is, so to speak, an exhibition of the world's art, and an exhibition in the form of reproductions. These are not merely commodities bought and sold at high prices, not merely historical rarities, but wonderful paintings, drawings and sculptures — the living material of permanent human interest. These works, during the past year, or approximately during that period, have come into the public eye. They have passed, perhaps, through one of the great auction houses of the world, through Christie's or Sotheby's in England, through Boerner's at Leipzig, through the Salle Drouot in Paris. They have been acquired by

some great collection, in Europe or America, by the National Gallery of London, by the Metropolitan Museum of New York, or by some of the countless other repositories of art. They are necessary parts of our culture, to be set on view as things inspiring and educational. Their movement from place to place, significant as it is of the taste of the age, is recorded possibly by a paragraph in the newspapers, or by a picture in their illustrated pages. "Fine Art" aims at giving a more permanent record than this. Its reproductions enable detail to be appreciated, and the whole book is arranged consecutively in order of period and country, so as to give an immediately comprehensible view of the whole field covered. The descriptive matter on each illustrated page gives the story of the work dealt with, and for purposes of reference there is a summary of the exhibitions of the year, and a bibliography of the more important works of art published within that time. Recent advances in the scientific examination of pictures have also led us to include an article on this subject, demonstrating the value of recent research.

The depression of the world in general, at the present time, has not been without its effect on art; and yet, fortunately, a large part of its interest is immune from the economic disturbance. Always provided it has the genuine qualities of art, a work of art does not lose intrinsic value.

The various forms of property which have worth, only by virtue of relation to something else, are liable, through a change in the nature of this relation, to lose their value

altogether. For example, a piece of property in a desirable business quarter may depreciate when the surrounding neighbourhood becomes less desirable and less busy. A work of art, on the contrary, is independent of this fortuitous relation, and in terms of money, masterpieces seem to have suffered less reduction than all other forms of capital value. They are, in fact, beyond price. Rembrandt drawings, such as those lately in the collection of Hofstede de Groot, manuscripts such as those recently sold from the Marquess of Lothian's collection, are part of the heritage of the human race.

EXHIBITIONS OF THE YEAR, 1931

The main event of 1931 in London was the Exhibition of Persian Art, where a magnificent collection of miniatures, paintings, rugs, sculpture, etc., was assembled at Burlington House, actually creating something of a vogue subsequently for Persian ornament and style. Of concurrent Persian shows, that of the Fine Art Society (Persian Ceramics) may be mentioned. This exhibition was paralleled in Paris by the Byzantine Exhibition, where sculpture, ikons and the rich craft work of this period, so interesting and vital to contemporary taste, were shown.

The important group exhibition of the year in Germany was the Exhibition of Romantic Painting in Germany and France at Munich, where, unfortunately, many fine pictures were destroyed by fire.

In London there was a noticeable tendency, especially towards the end of the year, to showing group exhibitions of the works of contemporary British painters. Messrs. Agnew held an exhibition of this kind in November; the Beaux Arts in January-February; the Lefèvre Gallery showed Young British Artists in November; the Curtis Moffat Gallery, Modern English Paintings in October. Of individual British artists there were several outstanding exhibitions: a retrospective of the drawings of Gaudier-Brzeska at Messrs. J. & E. Bumpus; a memorial exhibition of Walter Greaves, the pupil of Whistler and painter of Chelsea, at the Goupil Gallery; Walter Bayes and Sir William Rothenstein at the same gallery. At the Leicester Galleries, Richard Sickert in May showed his first series of "English Echoes," paintings which were modern variations on the subjects drawn by Victorian illustrators. Drawings by Frank Dobson and McKnight Kauffer were shown at Messrs. Tooth's in November and December.

In Paris, Brussels and Berlin were many "advanced" exhibitions. The post-war interest in Negro Art was represented by an exhibition in May of Negro Art at the Galerie Percier, the same gallery also showing in June and July an exhibition of works by Picasso. A Picasso exhibition was also held in London in June at the Lefèvre Galleries under the title of "Twenty Years of Pablo Picasso," and attracted much attention. Bernheim-Jeune, Durand-Ruel, the Galerie Jeanne Bucher and the Galerie Vignon all gave their customary exhibitions of modernists, while Lurçat and

Chirico were also represented in London, the latter at Messrs. Tooth's Galleries. A series of interesting exhibitions, representing graphic art as practised by the modern artist, were held at the Galerie Marcel Guiot; and the Quatre-Chemins Gallery, besides the most advanced moderns of the Paris School, held a show of "early Degas."

Messrs. Flechtheim of Berlin showed the works of Paul Klee, the "abstract" painter, who is held in high repute in Germany, as well as the drawings of Georg Grosz, the famous satirist, and sculpture by Georg Kolbe and René Sintenis. Switzerland saw an exhibition of the work of Matisse (Galerie Aktuaryus of Zürich), whilst at Geneva there was an exhibition of young Polish painting.

Amongst interesting historical exhibitions may be mentioned the "Dutch Interior of the 18th Century" at the Rijksmuseum, Amsterdam, which included paintings, furniture, etc.; Messrs Knoedler's exhibition in London of Early 18th Century Portraits of Children; drawings of Constantin Guys at the Kraushaar Galleries, New York; and old American Views at the galleries of Messrs. Kennedy & Company, New York.

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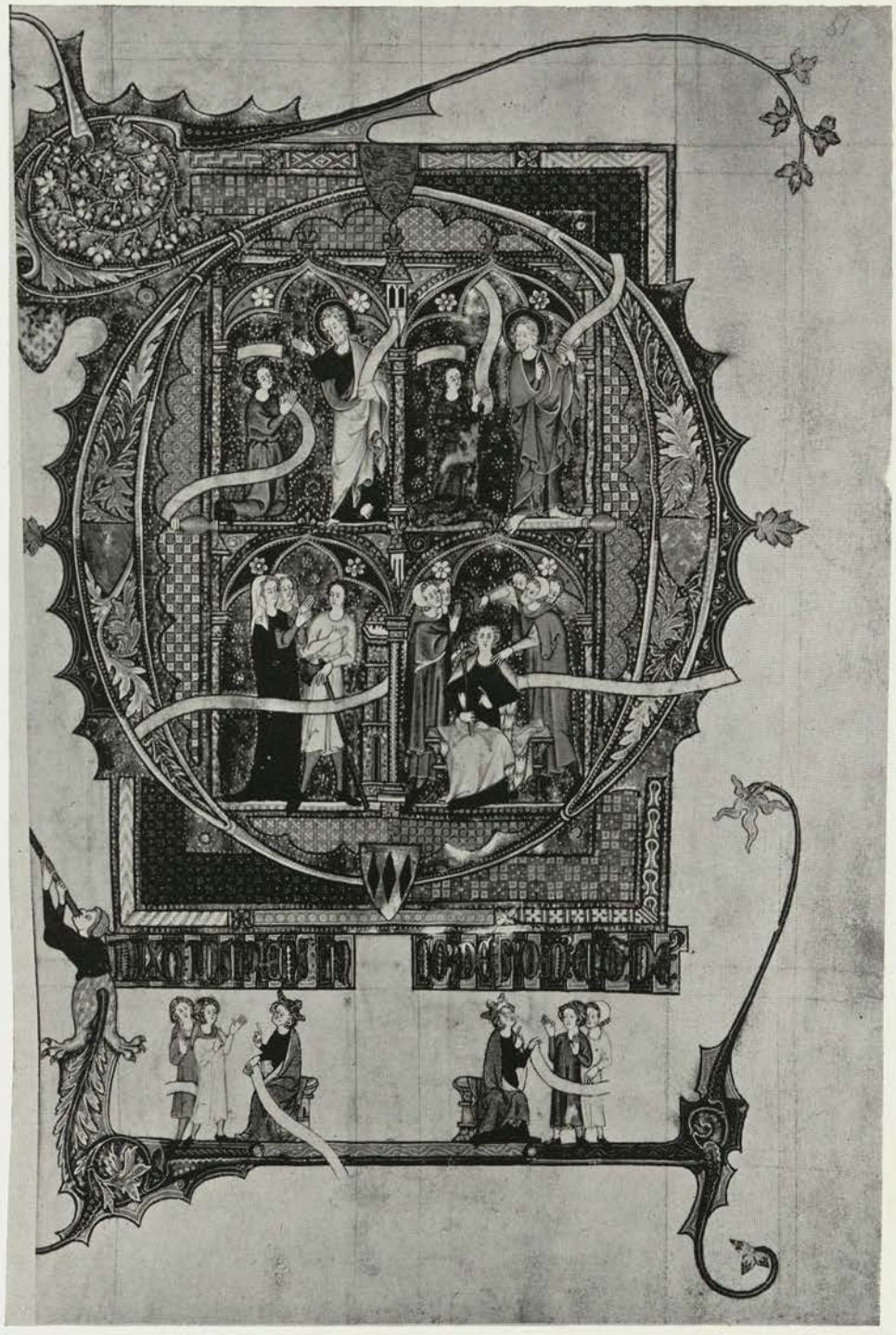
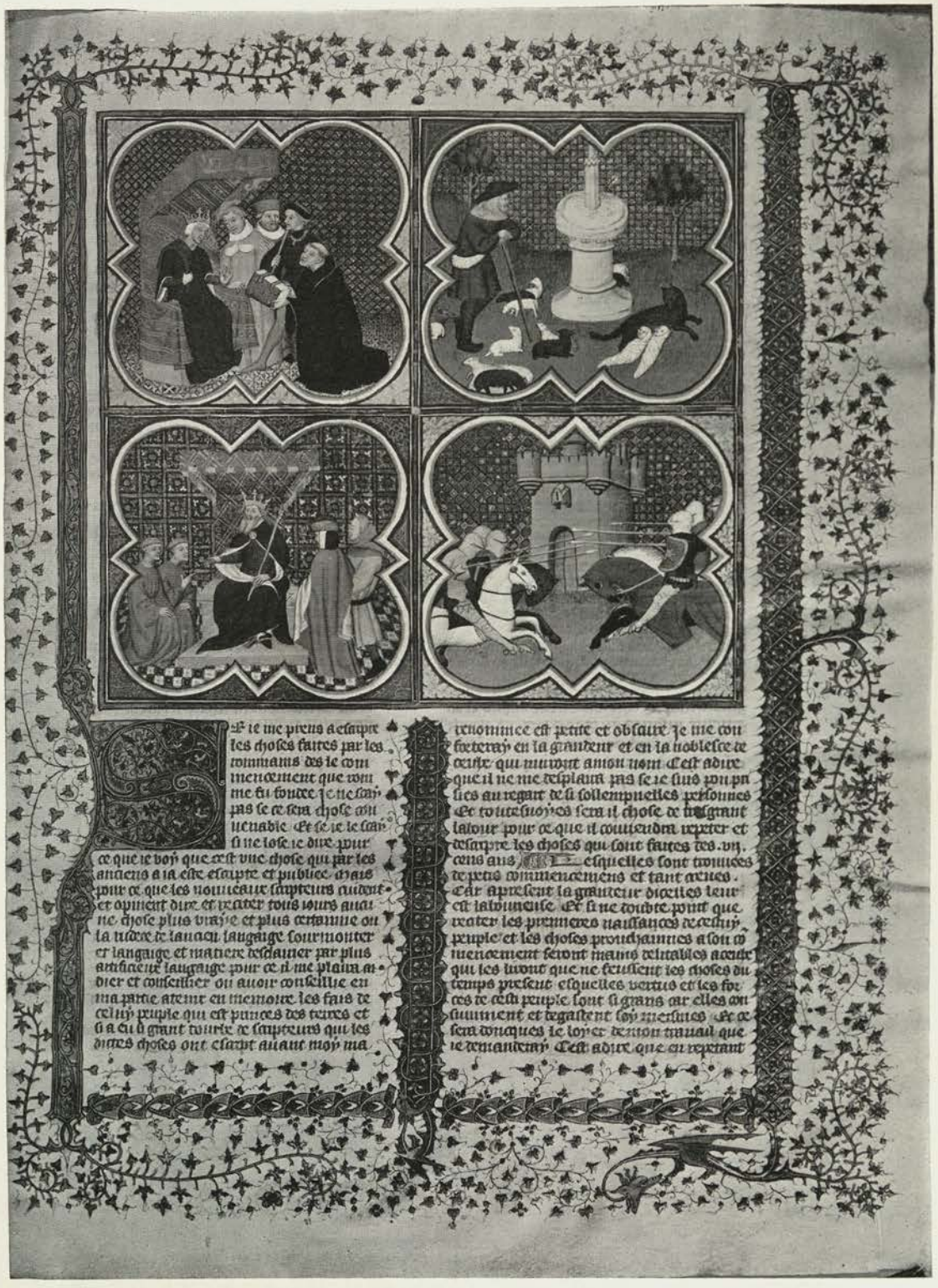


THE TIKYTT (or TIKYLL) PSALTER (c. 1300)

From the Library of the Marquess of Lothian, Blickling Hall, Norfolk, sold by the American Art Association, Anderson Galleries, New York, in January 1932. The manuscript, of over 200 pages, is written and illuminated on vellum and attains a very high level of art. It is the work of Brother John Tikytt (or Tikyll), Prior of the Augustinian Monastery of Wyrkesopp (now Radnor) in Nottinghamshire, who did not complete it before his death, so that the actual methods of the early illuminators can be studied from partially coloured, or outlined and sketched-in decorations. The sale of this Library also included the 10th-century Anglo-Saxon manuscript known as the Blickling Homilies and the 8th-century Lincoln Psalter

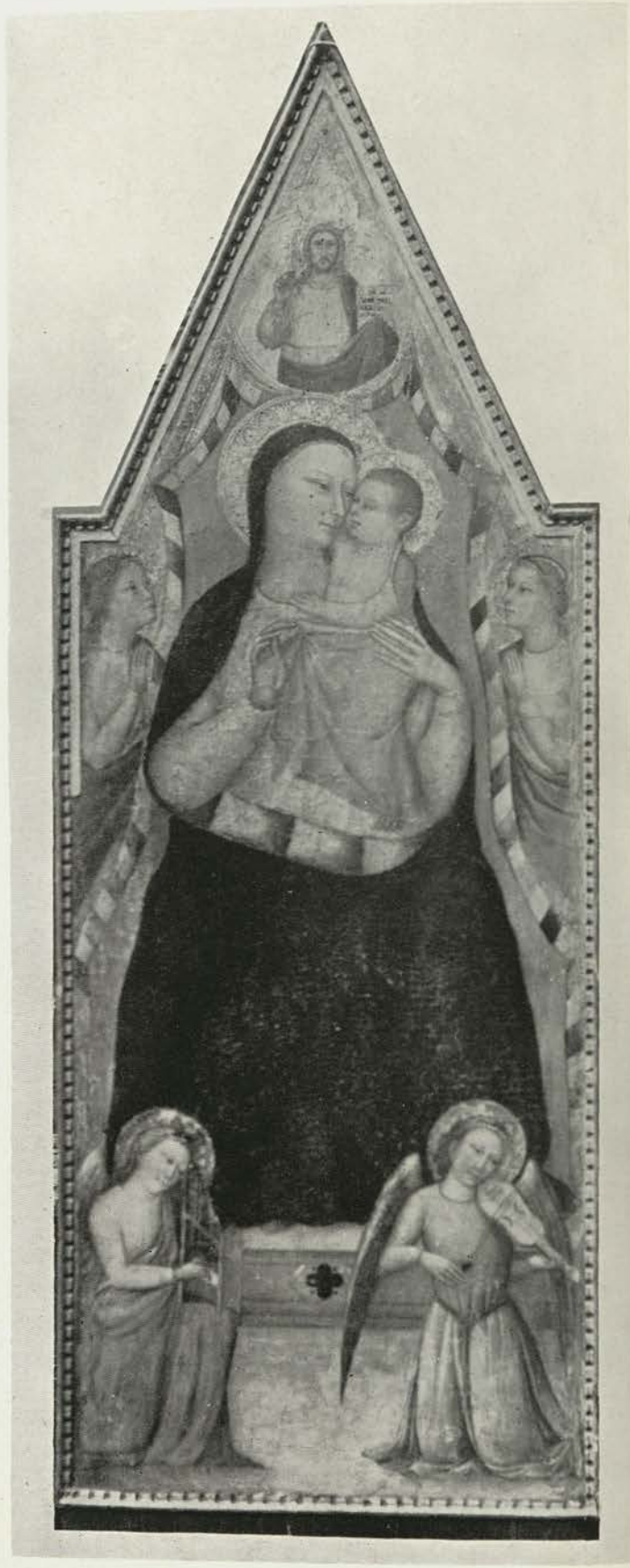


THE "LIVY" OF ANTOINE, COMTE DE LA ROCHE EN ARDENNE

Comte de la Roche, the "Grand Batard de Bourgogne" (1421-1504), was the son of Philip the Good and of Jeanne de Prelle. This manuscript, "Les Trois decades de Tite Live translatees en Francoys par Pierre Berchoire," is a folio volume of 510 leaves with three beautiful miniatures of the kind illustrated. It is dated circa 1400. Sold at Sotheby's in June 1931. (By courtesy of the present owners, Messrs. Gilhofer & Ranschburg of Vienna)

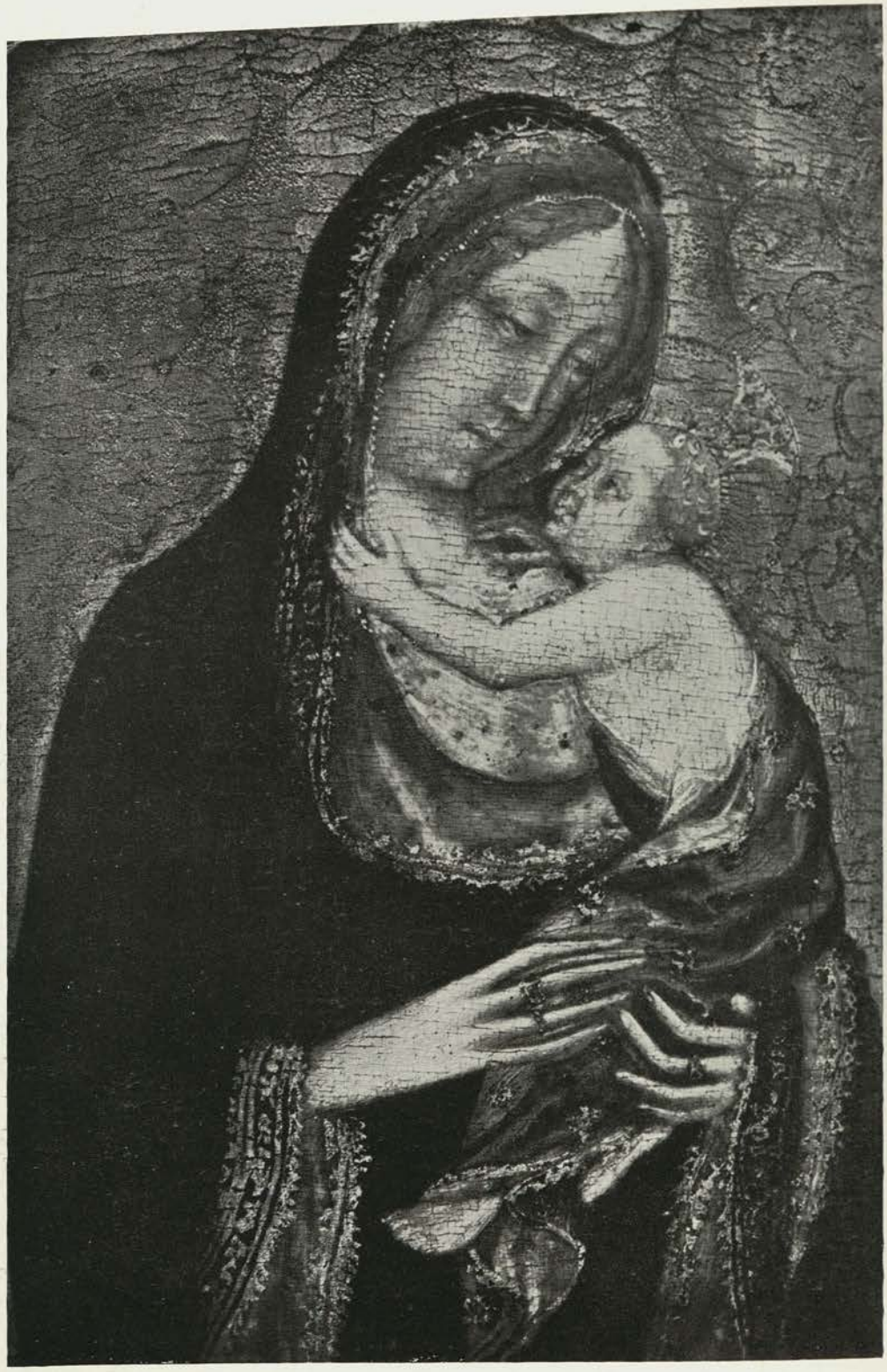
BOOK OF HOURS (ITALIAN, c. 1500)

An Italian manuscript on vellum, with three full-page miniatures and many decorative initials, borders, etc., 6⅛ by 4 3/16 in. Written and signed by Sigismondo dei Sigismondi of Carpi at Florence. Sold at Sotheby's in June 1931. (Now in the collection of C. H. St. John Hornby, Esq.)



GIOVANNI DEL BIONDO (fl. 1356-1392). An altarpiece by one of the rarest of the early Florentine masters. Only about 20 pictures are attributed to this artist, and the example illustrated is in the opinion of Professor Mason Perkins, of Dublin, the finest of them all. Acquired by the National Gallery of Ireland, Dublin, in Spring, 1931

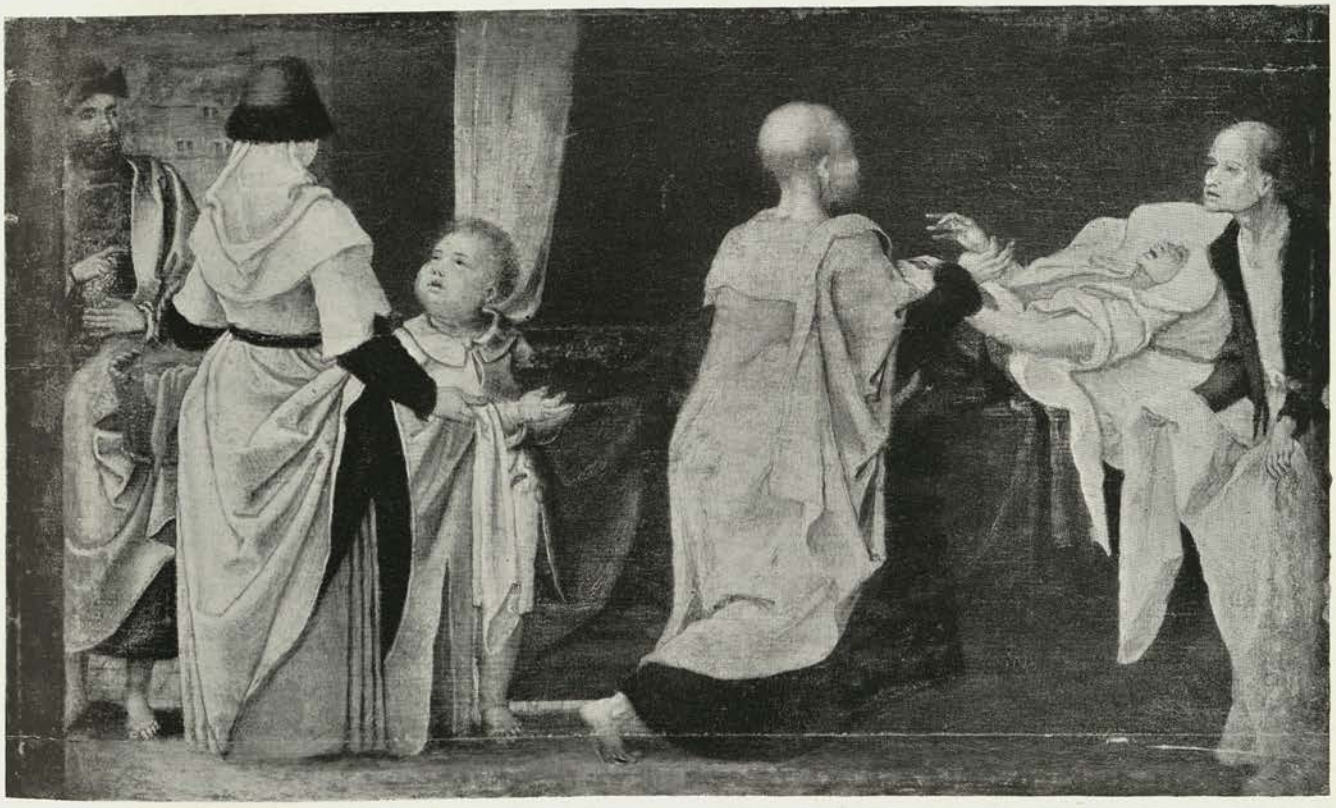
BARTOLO DI FREDI (c. 1330-1409). The Adoration of the Magi. This artist painted a number of altarpieces for the cathedral and other churches at Siena, all of which have disappeared, though others of his works, notably part of an immense altarpiece executed for the church of San Francesco, Montalcino, are preserved in the Academy of Siena. The example illustrated was formerly in the collection of Mr. J. B. Carrington. Sold at Christie's, December 1931

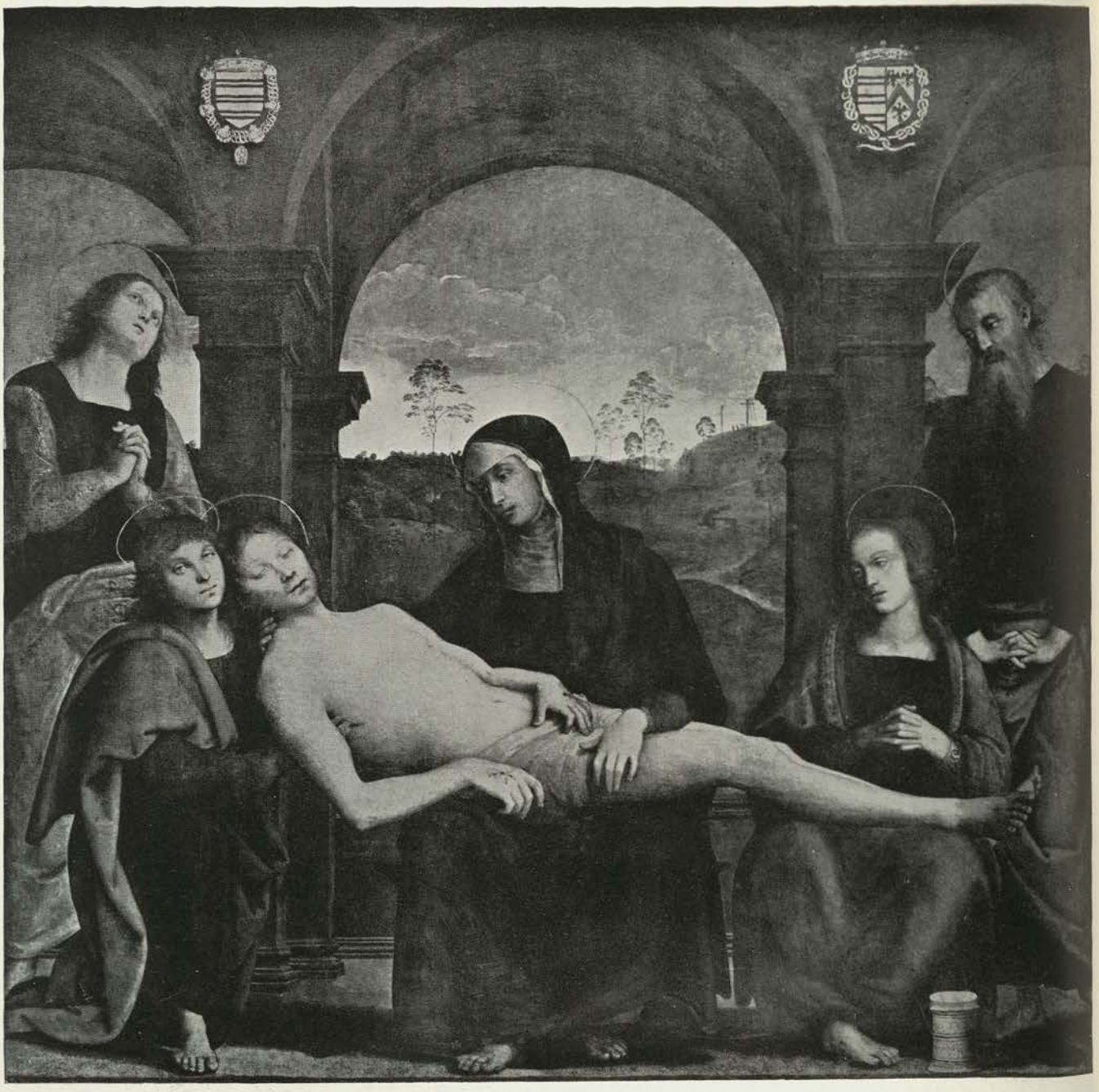


ARCANGELO DI COLA DA CAMERINO (early 15th century)

This painting of the Virgin and Child formed part of a diptych, and was probably painted about 1420-25. Mr. G. M. Richter considers it as characteristic of the finest examples of this rare master's art. Arcangelo was an Umbrian painter who combined something of the styles of Gentile da Fabriano and Fra Angelico. A signed work by him is now in the Frick Collection, New York. The Madonna is from an important private collection in Italy and now in the possession of the Scopinich Gallery, Milan

GERMAN SCHOOL : FIRST HALF OF 16th CENTURY (?). This painting, which seems to represent a physician at the bedside of a sick woman, is supposedly German, though it might with equal probability be Dutch. The artist is unknown. Presented by Sir Michael Sadler to the National Gallery, with other pictures, in memory of Lady Sadler



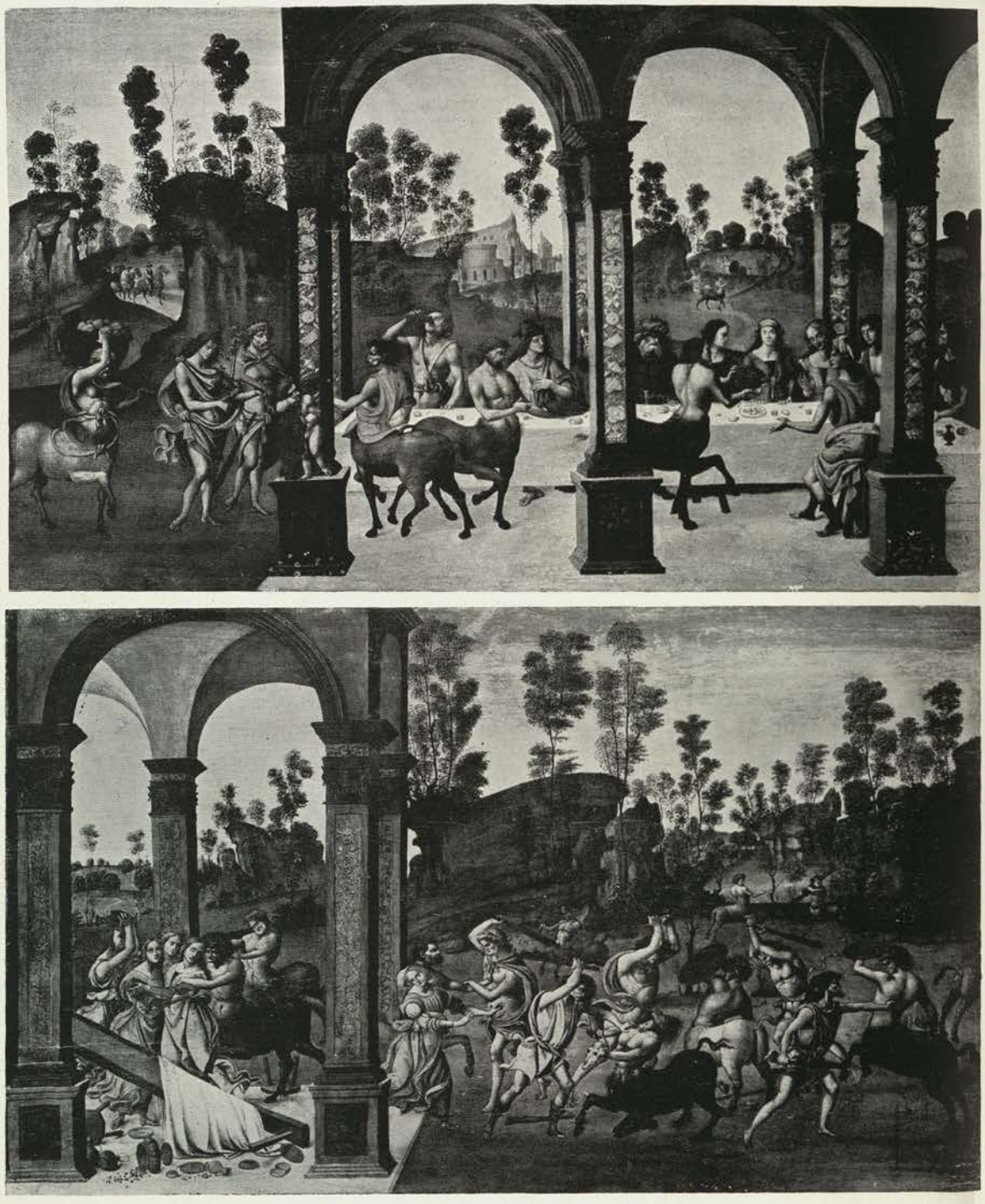


PIETRO PERUGINO (1446-1523)

Pieta. The painting is signed "Petrus Perusinus Pinxit," and bears the arms of Claude Gouffrier, Knight of the Order of St. Michael, created Duke of Roannis in 1556, and of his wife, Jacqueline de la Tremoille. It was formerly in the celebrated collection of Crozat, who also owned the chalk drawing for the group, now in the Louvre. An ancestor of Sir Christopher Sykes of Sledmere purchased it for £60 at the Orleans Sale held at the Lyceum, in the Strand, in 1798, after the execution of Philippe Egalite, and it was the last great altarpiece by Perugino to remain in private hands. Acquired at Christie's Sale, June 1931, for the National Gallery of Ireland, Dublin

FILIPPO LIPPI (1406-1469)

The Madonna and Child, enthroned, with Saints. The Madonna, in pink and green robes, is seated on a Renaissance throne, with the infant holding a crown in the left hand. St. Clara, in dark green, kneels, holding a martyr's palm. St. Agatha opposite is in red and olive-colour and holds a pair of shears. From the Brett Collection. Sold at Christie's, June 1931, to Francis Howard, Esq.

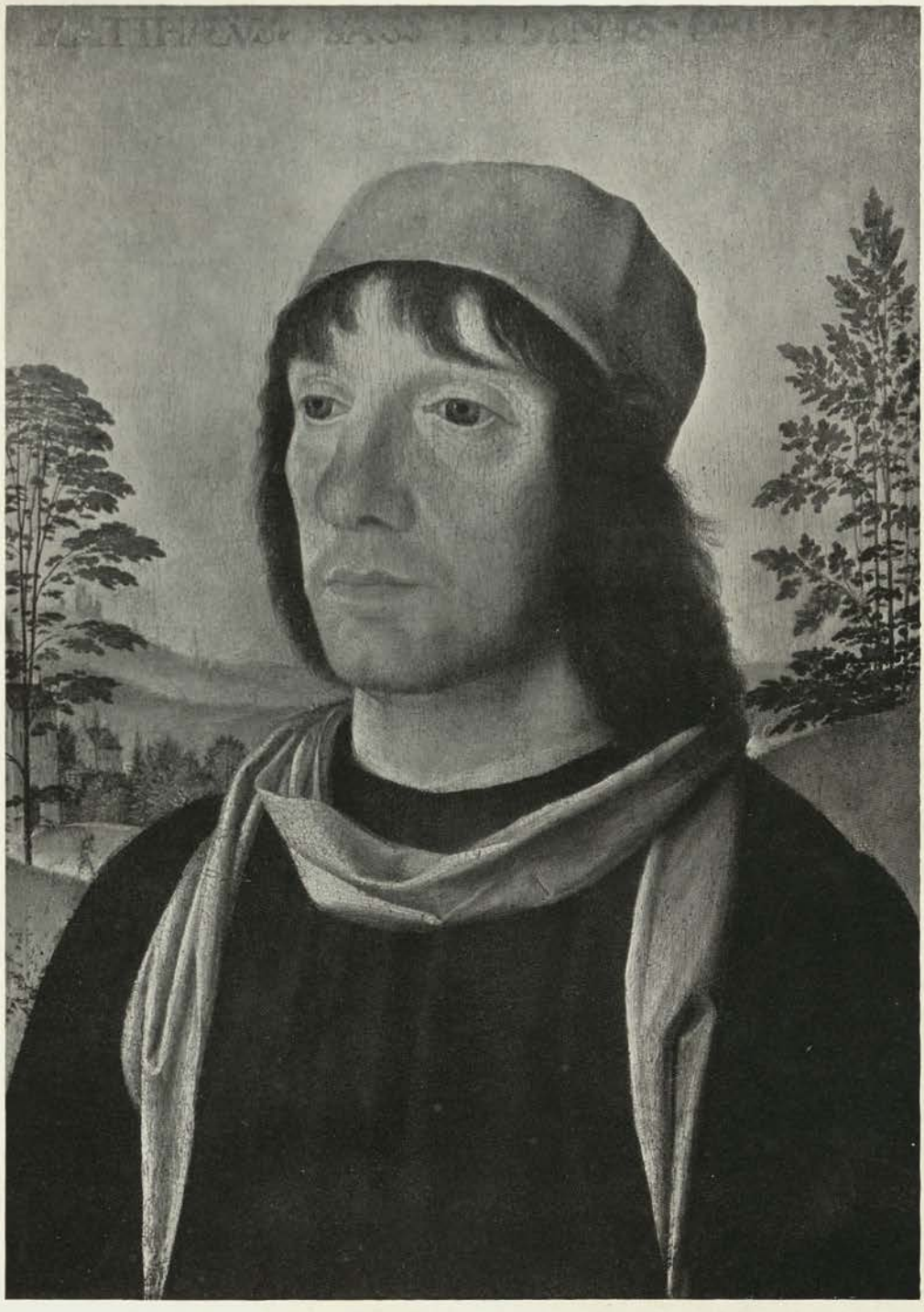


BARTOLOMMEO DI GIOVANNI (fl. 1480-1510)

A pair of paintings representing (above) the Marriage Feast of Pirithous and Hippodamia, and (below) the Fight between the Centaurs and the Lapithæ. Pirithous was the leader of the Lapithæ, who had long been at war with the Centaurs. Although peace was made and the Centaurs invited to the marriage festivities, the quarrel was revived during the feast, and a bloody war ensued. Bartolommeo di Giovanni is the name given by documents for an artistic personality reconstructed by Mr. Berenson and called "Alunno di Domenico." He worked in Florence, first as the helper of Domenico Ghirlandajo, into whose art he infused some of the fervour and excitement of Filippino Lippi. Sold at Christie's, July 1931, to Francis Howard, Esq.

FRANÇOIS CLOUET, called JANET, (Before 1522—c.1572)

Portrait of Diane de Poitiers, favourite of Henry II of France, and a conspicuous figure at the French court, where she wielded much influence. This painting, also known as the "Dame au Bain," was loaned to the Exhibition of French Art at Burlington House, London, by Sir Herbert Cook, Bart. François Clouet was one of a family of French portrait and miniature painters, and the son of Jean Clouet, court painter to Francis I. François held the post of court painter under Henry II and Charles IX



SEBASTIANO MAINARDI (14—?- c. 1515)

Portrait of Matteo Sassettiano. Sebastiano Mainardi di Bartolo was the favourite assistant and brother-in-law of Domenico Ghirlandajo. He executed a number of paintings for the churches of San Gimignano, his birthplace, and a fresco for the Baroncelli Chapel, Santa Croce, Florence. Sold at the John Levy Galleries, New York, in 1931

LUCAS CRANACH THE ELDER (1472-1553)

Detail of the Schneeberg altarpiece, representing the donor, the Elector Johann Friedrich of Saxony. Acquired by the Dresden Art Gallery, 1931. Johann Friedrich (1503-1554) came into conflict with the Emperor Charles V on account of his adherence to the Lutheran doctrine, and after the battle of Muhlberg lost his lands and his freedom. In 1858 a statue was erected to his memory in the market place of Jena as one of the founders of the University of that city.

CORNELIS ENGELBRECHTSEN (1468-1533). The Departure of Hagar. Engelbrechtsen, the son of a wood-engraver, was born at Leyden, and his admiration for Jan van Eyck had considerable influence on his work. He is supposed by Van Mander to have been the first artist of his country to paint in oil. The painting illustrated was formerly in the collection of Herr Stefan von Auspitz, of Vienna. Austrian law forbids works of art to be sent out of the country, but on condition of the State receiving 10 per cent. of the proceeds, arrangements have been made for such works to be auctioned abroad, the sum due to the State being payable in pictures to be presented to the National Collection. The above was acquired in this way for the Kunsthistorisches Museum, Vienna

FRA BARTOLOMMEO (1472-1517)

An unfinished painting of the Holy Family ascribed to Fra Bartolommeo, a painter of the Florentine School known as Baccio della Porta (because he lived near the Porta Romana, in Florence). He became a Dominican friar in 1500, as a result of the preaching of Savanarola, and even burned some of his works in public, as Botticelli did. The painting illustrated, in which the artist's admiration for Leonardo is evident, provides in its unfinished state a valuable insight into the methods of the Italian masters. Formerly in the collection of Lord Northcliffe, it has been acquired from Agnew's by the National Art Collections Fund for presentation to the Courtauld Institute

LVCRETIA NOBILISS. ALEXIS ALARDI
BERGOMENSIS FILIA HONORATISS.
FRANCISCI CATANEI VERTVATIS
VXOR DIVAE ANNAE ALBINENSE
TEMPLVM IPSA STATVENDV CVRAVIT.
M . D . LVII .

GIOVANNI BATTISTA MORONI (c. 1520-1578)

Portrait of a Prioress. This painting of an old lady with a goitre must be classed as one of the highest achievements of the painter of the celebrated " Tailor " in the National Gallery, by reason of its intense characterisation, strong workmanship and decorative effect. Bequeathed to the Metropolitan Museum of Art, New York, in 1931, by the late Theodore M. Davis, whose name is associated with important Egyptian excavations. The collection comprised over a thousand works of art, covering a wide range. It was bequeathed to the Museum under certain conditions, for a long period the subject of litigation, now brought to a conclusion greatly to the advantage of the Museum

CORNEILLE DE LYON (fl. c. 1530-1575)

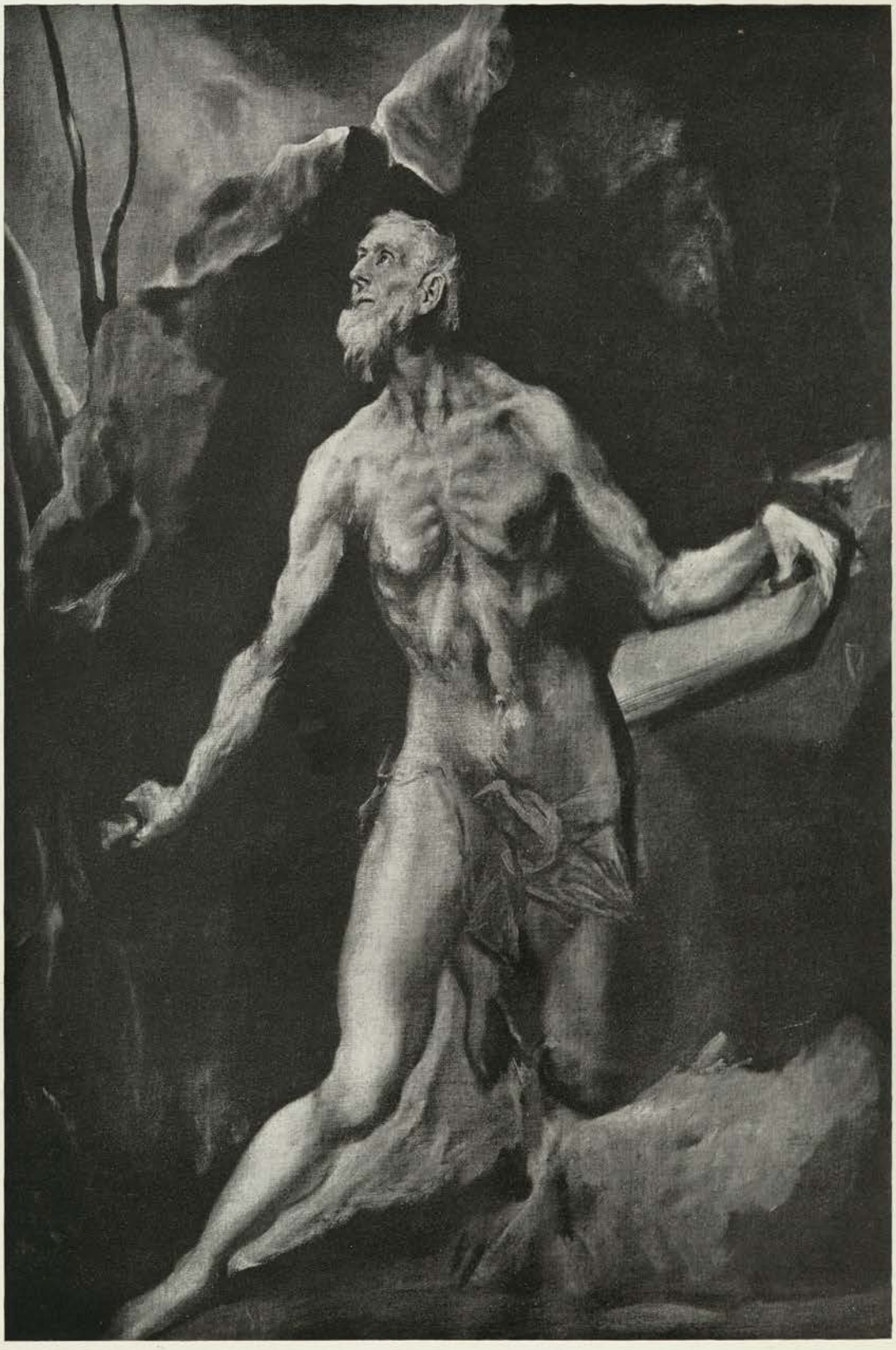
Two portraits of men. Claude Corneille was born at The Hague and was of Netherlandish origin. He worked at Lyons, and under Francis I, Henry II, Francis II and Charles IX, enjoyed a great reputation for his portraits. The two paintings illustrated figured at the sale of the collection of M. Octave Homberg, the French financier, conducted by Me. Lair-Dubreuil at the Galeries Georges Petit, Paris. (From the illustrated Catalogue, printed by Lahure)

MASTER OF THE DEATH OF THE VIRGIN (c. 1490-1540)

The Holy Family. The artist has now been securely identified with Joos van Cleve the Elder (c. 1490-1540), an Antwerp painter. The introduction of meticulously painted still-life details is typical of the art of the Low Countries. This picture formed part of the Octave Homberg Collection, sold at the Galeries Georges Petit in Paris in June 1931 by Me. Lair-Dubreuil. The collection also included paintings by Boucher and Schall, as well as antiquities of many kinds. (Illustration from catalogue printed by Lahure)

NICOLAS POUSSIN (1594-1665). Pyramus and Thisbe. A characteristic " classical " composition of this French master. Thisbe is seen in the foreground discovering the dead body of her lover Pyramus, who, believing her slain by a lion, had killed himself under a mulberry tree. Acquired by purchase for the Staedelsches Kunstitut, Frankfurt a.M., from Julius Boehler, Munich

TITIAN (1477-1576). Venus with the Lute Player. This painting belongs to a series of imaginative compositions depicting Venus painted by the great Venetian master. Until the discovery of the work illustrated above, the most important examples known are those in the Dresden Art Gallery and in the Fitzwilliam Museum, Cambridge. It is possible that this picture is the original from which both the Cambridge and the Dresden works were copied. This does not mean that the English and the German examples are not authentic works by Titian, but merely that he painted this picture first. (By courtesy of Duveen Brothers)



EL GRECO (1545-1614)

St. Jerome. The hermit saint is dramatically posed against a background of stormy grandeur. Greco's treatment of the theme is typical of his art and in contrast with the more peaceful interpretation usual in the works of the old masters. Formerly in the possession of the Montejo family, Madrid ; recently sold to Mr. Chester Dale, of New York, by Julius Boehler, Munich

G. B. TIEPOLO (1696-1769)

A pair of decorative compositions, representing (left) A Fight between Horsemen, and (right) Hannibal with the Head of Hasdrubal, from the Ca' Dolfin, Venice. Formerly in the collection of the late Eugen Miller von und zu Aicholz, Vienna. Acquired for the Kunsthistorisches Museum, Vienna

CORNELIS JANSSEN (1593-c.1662)

Portrait of a Lady. Sold at Sotheby's in May 1931. This painter was also known as Janssen van Ceulen, or Cornelius Johnson. He was born in London, but attained considerable renown in Holland before returning to England in 1618, where he painted portraits of James I and his Court. (By courtesy of Viscount Burnham)

UNKNOWN DUTCH PAINTER (17th CENTURY)

Portrait of Madame de Buck. This portrait, painted in 1615, shows the head and shoulders of a lady of the period set in an oval surrounding framework. The detailed treatment of the lace headdress is characteristic of the Dutch School. Formerly in the collection of Dr. Peelen, of Amsterdam. Sold by L. Schelfhout, Amsterdam

GERARD TER BORCH (1617-1681)

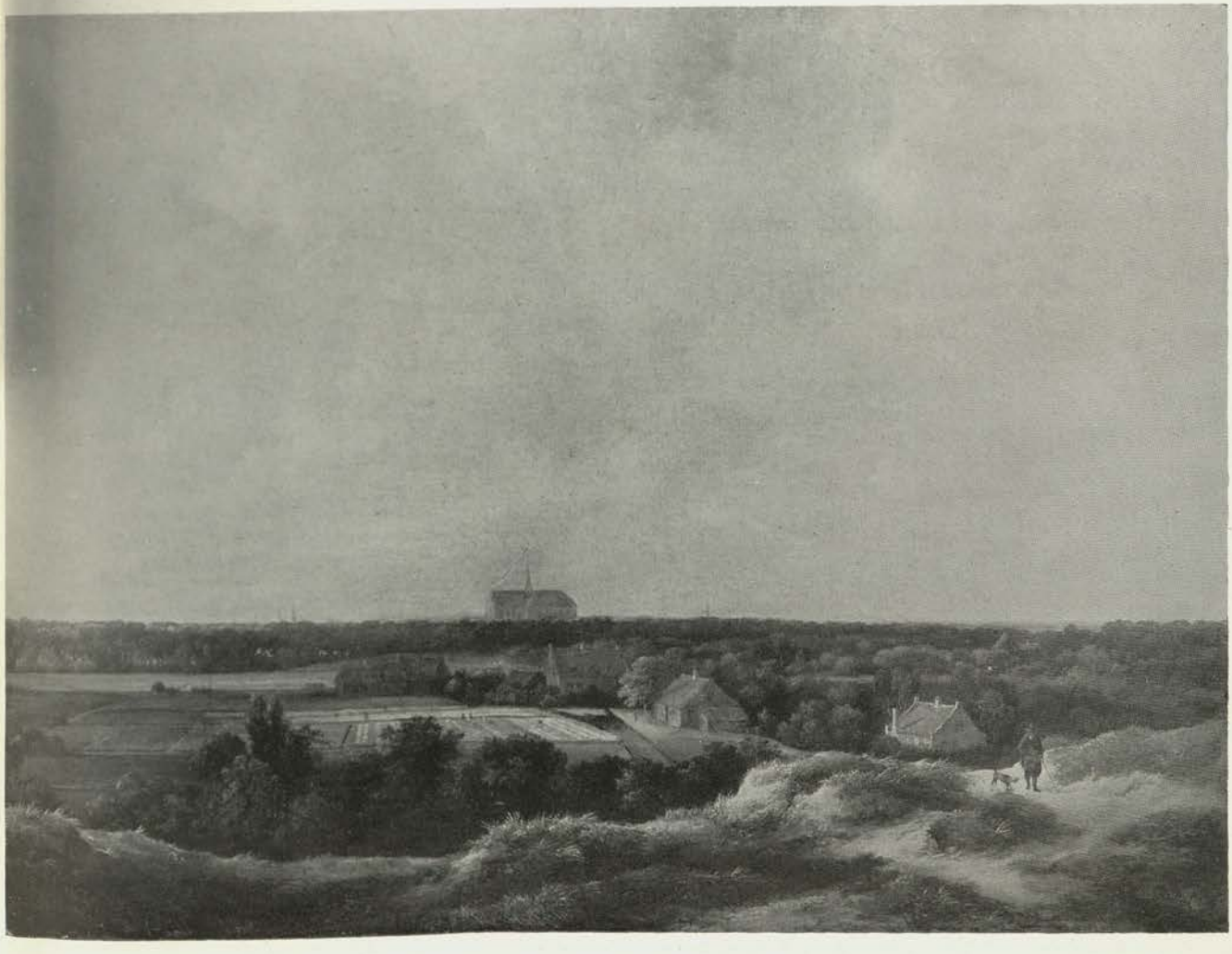
Portrait of a Lady. Ter Borch, or Terburg, was a pupil of the elder Pieter Molyn at Haarlem. He visited England, Italy and Spain, where he studied Velasquez. It is possible to trace the influence of the Spanish master in the pose of the above portrait, and in the calm of the background. Portraits, apparently of the same lady, are in the Vienna Museum and the collection of Lord D'Abernon. Bequeathed by Sir Otto Beit to the National Gallery

GERARD TER BORCH (1617-1681)

Portrait of Andries de Graeff. The rich dress of this Netherlands gentleman is in striking contrast to the plain attire of the lady of the same period on the opposite page. This picture was exhibited at the Old Masters Exhibition at the John Levy Galleries, New York, early in 1931

SALOMON VAN RUYSDAEL (c. 1600-1670). Landscape. This painter of the Haarlem School was brother of Isaak and uncle of Jacob Ruisdael. He was a painter of formal landscapes and views of rivers in Holland, in which he modelled himself on Van Goyen. He was particularly successful in the representation of water. The above painting was expertised by Dr. C. Hofstede de Groot and was sold by A. Mak, of Amsterdam, in October 1931

JACOB VAN RUISDAEL (1628/9-1682). View of Haarlem over the Dunes of Overveen. Jacob was the nephew of S. van Ruisdael, whose work is illustrated on the opposite page. His name is associated with landscapes depicting the wilder aspects of nature, but the views of Haarlem, his native place, though less numerous, are equally characteristic. From the Stroganoff Collection, Leningrad (see page 48). Sold by Rudolf Lepke, Berlin, in May 1931



J. J. TRECK (1606-1653)

Still-Life. Signed and dated 1649. This picture is, perhaps, the artist's masterpiece. A different arrangement of similar objects, dated 1655, is in the Budapest Gallery. Acquired by purchase for the National Gallery

REMBRANDT VAN RYN (1606-1669)

"Der Schauspielkönig" (King of Players). Pen and wash, actual size. One of the set of over twenty Rembrandt drawings in the collection of Hofstede de Groot, the famous collector and authority on 17th century Dutch art. Sold at C. G. Boerner's, Leipzig, November 4th, 1931

REMBRANDT VAN RYN (1606-1669)

Self Portrait. Pen and wash, actual size. From the collection of Hofstede de Groot, the famous collector and authority on 17th century Dutch art. Sold at C. G. Boerner's, Leipzig, November 4th, 1931

J. D. DE HEEM (1606-1683/4). Fruit and Still-Life. Sold at Christie's, June 1931, to Frank W. Collings, Esq. Jan Davidsz de Heem was the most famous of the family of Dutch flower and still-life painters of that name. He excelled in imitating the transparency and gleam of glass and metal, which were frequently introduced into his groups of flowers and fruit

JAN VAN HUYSUM (1682-1749)

Vase of Flowers. Sold at the Hotel Drouot, Paris, by Me. Lair-Dubreuil, December 1931. J. van Huysum founded a family of still-life painters and a line of disciples. He is, perhaps, the most representative of the great school of Dutch flower painters. His compositions most usually consist of a vase or urn containing flowers, as in the case of the above illustration, with butterflies and other insects

DIRK VAN DER LYS (1600-1657). Nymphs Bathing (drawing). Presented to the Whitworth Art Gallery, Manchester, 1931. Van der Lys was a painter of historical subjects, landscapes, pastoral scenes and conversation pieces, some of which were engraved by him. He was born at Breda and died at Rotterdam

SIR ANTHONY VAN DYCK (1599-1641)

Portrait of Jan Malderus, Bishop of Antwerp. From the Stroganoff Collection, Leningrad. This famous collection, which ranks only second in importance to those of the Hermitage and Stieglitz Museums, was assembled by Count Alexander Stroganoff (1733-1811), the friend of the Empress Catherine II of Russia. There is a copy of the head of this portrait at Buckingham Palace, London, known as "Portrait of Antonio Trieste." Sold by Rudolf Lepke, Berlin, in May 1931

SIR ANTHONY VAN DYCK (1599-1641)

Portrait of the Duke of Richmond. Sold by Julius Boehler, Munich, to Mr. Max Epstein of Chicago

A., L. and M. LE NAIN. A Merry Group. From the collection of Henry Hirsch, Esq. The three brothers Le Nain were Antoine (1588-1648), Louis, called " le Romain " (1593-1648), and Mathieu (1607-1677), all born at Laon. The identification of their separate work is conjectural. Domestic interiors with scenes of peasant life form the subjects of most of their compositions, which are rendered with a fidelity to life and finished technique which is reminiscent of Dutch genre painting. This picture was sold at Christie's to C. F. Leach, Esq., June 1931

SIR PETER PAUL RUBENS (1577-1640). Diana Hunting. This painting was formerly in the collection of J. P. Heseltine, Esq., London. It was exhibited at the Royal Academy Winter Exhibition in 1900 as a Van Dyck. Now identified as a Rubens, it is thought to be a sketch for the great Berlin painting "Jagdbild der Diana." From the "H." Collection, Berlin. Auctioned by Paul Cassirer, Berlin, and Theodore Fischer, Lucerne, at the Hotel National, Lucerne, in September, 1931

J. B. PATER (1695-1736). Pastoral Scene. From the Erich von Goldschmidt-Rothschild Collection, Berlin (one of the most important private collections in Germany). Sold by Hermann Ball and Paul Graupe, Berlin, in March 1931. Jean Baptiste Pater was for a time the pupil of Watteau, with whom he has obvious affinities both in style and choice of subject. Celebrated as the painter of " Fetes Galantes," although he died at the early age of 41, he produced a great number of paintings

ANTOINE WATTEAU (1684-1721), *opposite*. A sheet of studies in black, red and white chalk, 7½ in. by 8¼ in. From the collection of M. Pierre Crozat, the artist's friend and patron. This drawing has been identified as one of those bequeathed to M. Crozat by the artist in gratitude for his kindness. Sold at Sotheby's, May 1931

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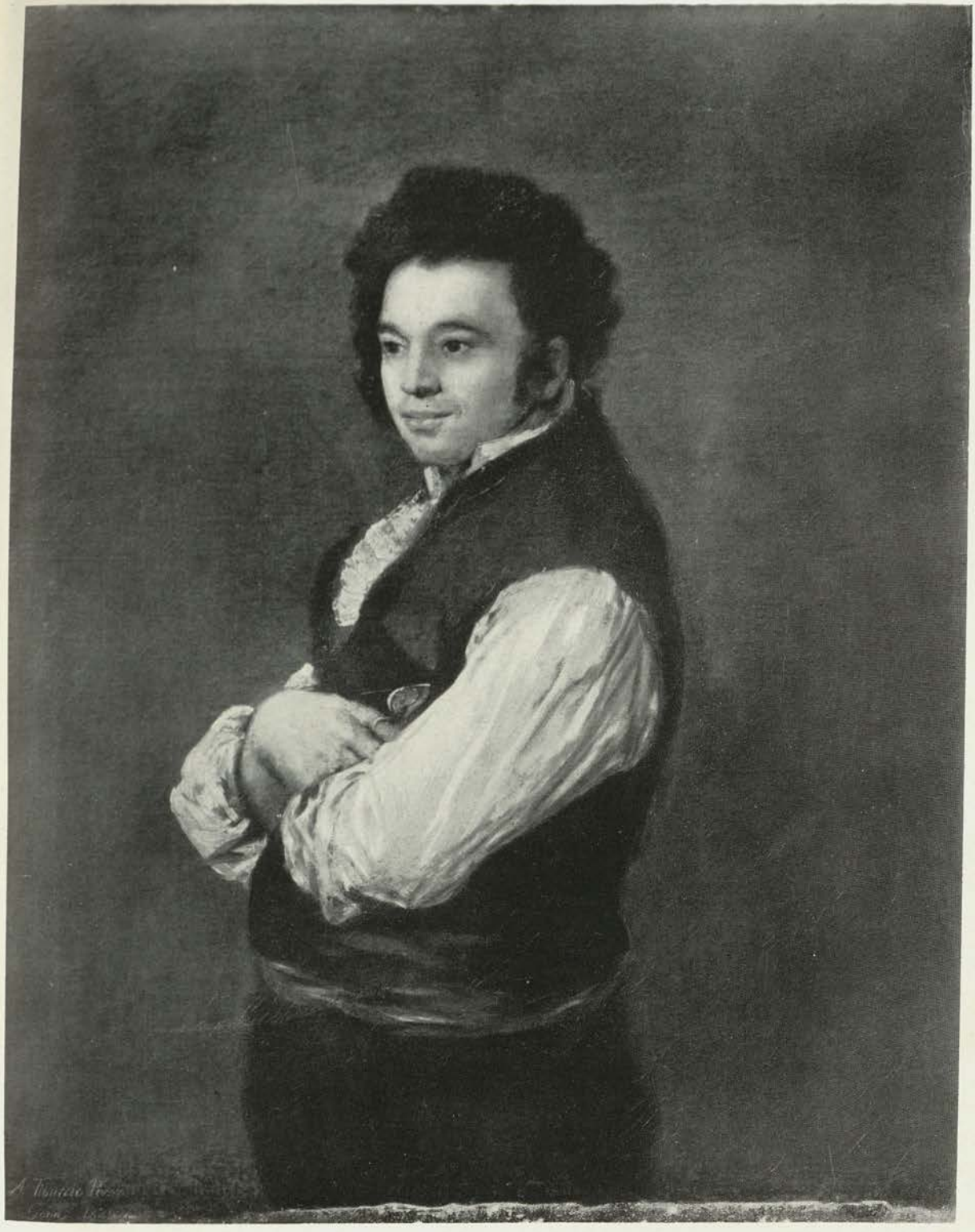
N. DE LARGILLIERE (1656-1746). Portrait of Louise Elisabeth de Bourbon, Princesse de Conti. Nicolas de Largilliere occupied a considerable position among French 18th century portrait painters. He twice visited the Court of England and painted portraits of Charles II and James II. This picture formed part of the collection of the late Duc de Vendome, and was sold at the Georges Petit Galleries, Paris, by Me. Lair-Dubreuil and Me. Coutourier December 1931

FRANCISCO DE GOYA (1746-1828)

Portrait of the Marquesa de Pontejos. Formerly in the collection of the Marquis de Miraflores in Spain ; sold to a private American buyer. As a result of this sale, the Spanish Government passed a new law preventing the export of priceless national treasures. (Photo, Exclusive News Agency)



FRANCISCO DE GOYA (1746-1828)

Portrait of Don Tiburcio Perez. Don Tiburcio was an intimate friend of the painter, and reputed to be a great quarreller and bravo. This portrait is one of the two Goyas in the collection of the late Mr. Theodore M. Davis, which was bequeathed by him to the Metropolitan Museum of Art, New York. (See also page 31)

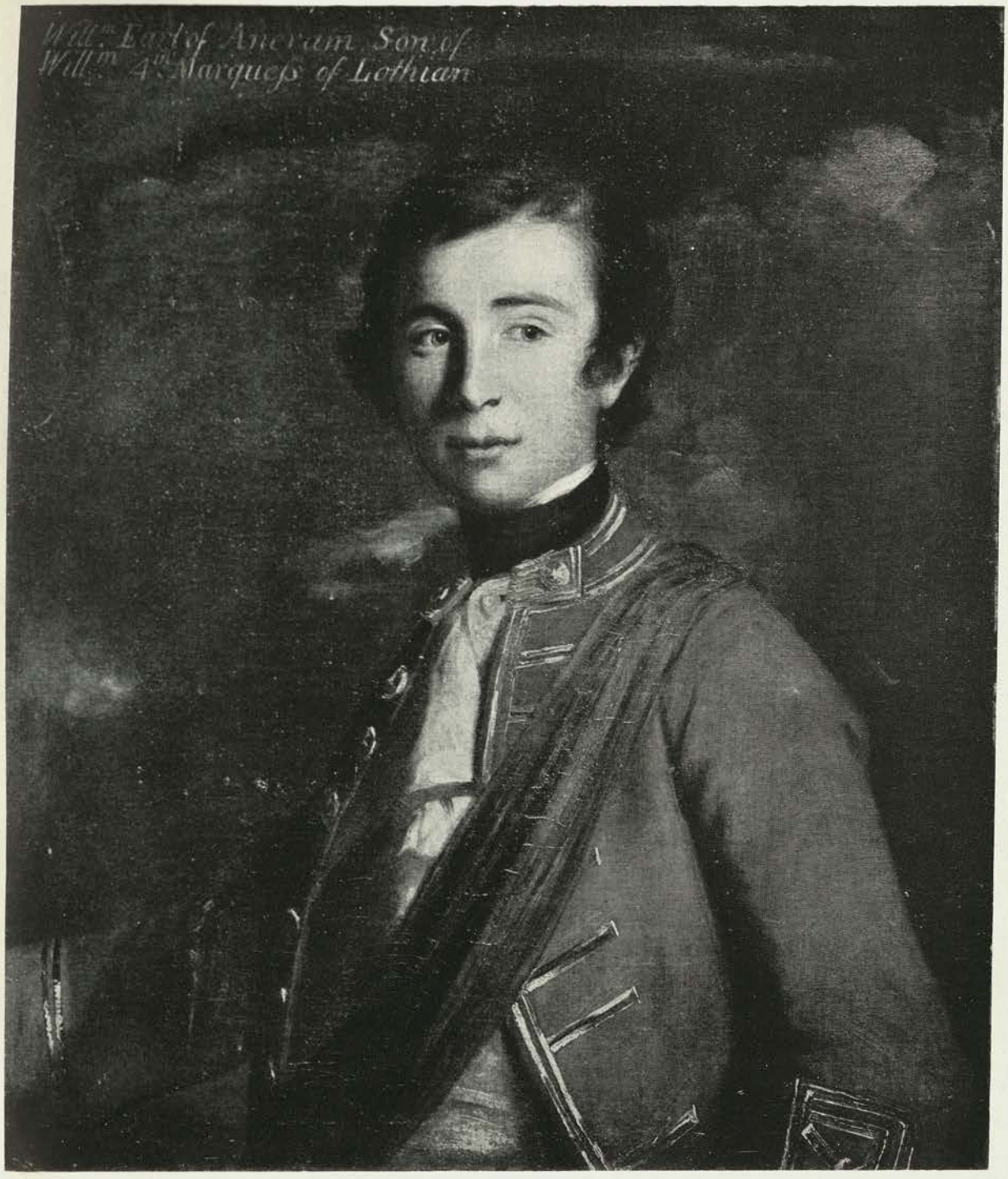
JEAN BAPTISTE HUET (1745-1811)

Two pictures forming a pair : (above) The Pet Lamb, (below) The Little Goat Girl ; sold at the Hotel Drouot, Paris, by Me. Lair-Dubreuil. Huet's subjects were chiefly rustic scenes with figures and animals. As a young man he worked under Boucher, among others, and in 1790 was attached to the Royal Tapestry Manufactories of Gobelins and Beauvais

ARTHUR DEVIS (1708-1787). The Thomlinson Family (signed and dated 1745). From the collection of Major Henry Howard, sold at Christie's in December 1931. John Thomlinson, of East Barnet and Queen Street, Cheapside, Merchant, owned vessels trading with the West Indies and New Hampshire, and was Deputy Paymaster of the Expedition of Volunteers who took Louisberg, Cape Breton, in 1745. The painting is a good example of the English conversation piece. Arthur Devis was a pupil of Tillemans. He is chiefly known for small single figures, or family groups painted in a setting of the sitters' home or park

THOMAS HUDSON (1701-1779)

Portrait of Lady Oxenden. In a blue dress with white muslin sleeves and lace frills, jewel ornaments and brown felt hat with ostrich feathers. From the collection of Lady Capel Cure. Sold at Christie's, November 1931. Hudson was for a number of years the most fashionable portrait painter of his times, now chiefly remembered as the master of Sir Joshua Reynolds



SIR JOSHUA REYNOLDS, P.R.A. (1723-1792)

Portrait of William John, Earl of Ancram, afterwards 5th Marquess of Lothian, K.T. In scarlet military coat embroidered with gold braid, a red sash over the left shoulder, white vest and black neckband. Sold at Christie's, June 1931, to Messrs. Gooden & Fox, Ltd.

SIR JOSHUA REYNOLDS, P.R.A. (1723-1792). Portrait of John, 2nd Earl of Egmont, and Catherine, his wife. Lord Egmont is dressed in a green coat with scarlet vest, white lace cravat and frills, and black three-cornered hat braided with silver. Lady Egmont is dressed in pink, and wears a small black hat. They are standing in the grounds of Kanturk Castle, County Cork. Sold at Christie's, December 1930, to Messrs. Leggatt Brothers

GEORGE ROMNEY (1734-1802)

The Countess Woronzoff and her Daughter. From the Stroganoff Collection, Leningrad (a famous collection formed by Count Alexander Stroganoff, the friend of Empress Catherine II of Russia. See also pages 43 and 48). Sold by Rudolf Lepke, Berlin, in May 1931

DANIEL GARDNER (1750-1805)

Portrait of Philadelphia de Lancy, age 27, daughter of James (or Oliver) de Lancy, Lieutenant-Governor of New York ; in white dress with blue sash, and picture hat tied with blue ribbon. She was later painted by Sir Joshua Reynolds in his celebrated picture, " Pick-a-Back," after she became Mrs. Payne-Gallwey. Gardner was a portrait painter of the English school who was patronised by Reynolds. Formerly in the collection of Brig.-Gen. Sir Capel Holden, K.C.B. Sold at Sotheby's, July 1931

FRANCIS COTES, R.A. (1726-1770)

Portrait of Miss Hargreaves. Painted in 1770 and probably exhibited at the Royal Academy in that year. Colour scheme of dull rose, shades of blue, olive green, golden brown and white. Cotes was a pupil of George Knapton. He worked both in crayons and oils, and was an original member of the Royal Academy. Horace Walpole compared him to Rosalba. Presented to the City Art Gallery of Birmingham by the Trustees of the Public Picture Gallery Fund, 1931

J. R. COZENS (1752-1799). Castel Gandolfo (water-colour). Presented to the City Art Gallery, Leeds, by Sir Michael Sadler, 1931. John Robert Cozens was the son and pupil of Alexander Cozens. Some of his water-colours were copied by Turner and Girtin

SIR WILLIAM BEECHEY, R.A. (1753-1839)

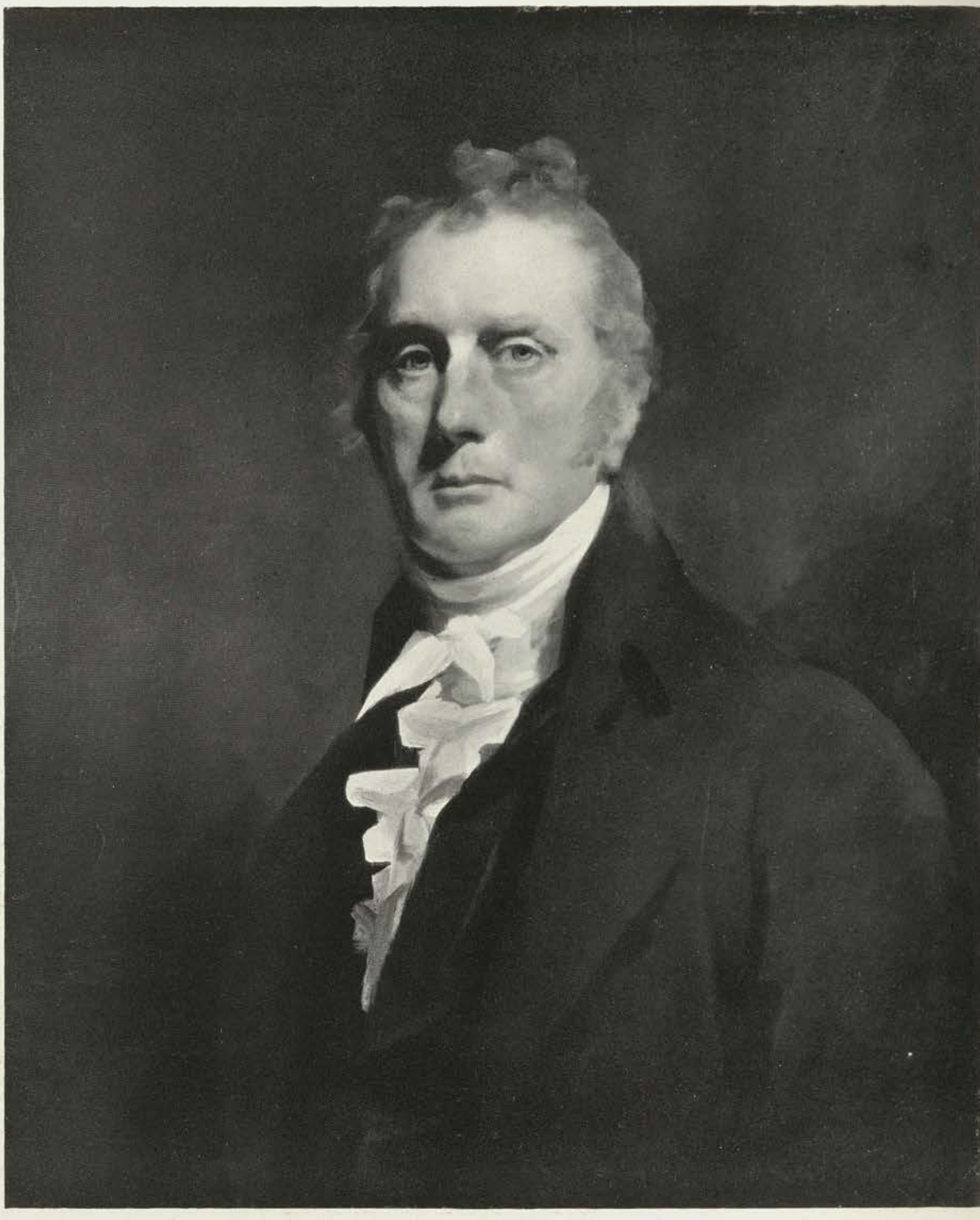
Portrait of Mrs. Anne Macnamara, daughter and heiress of William Lee, of Anstey (signed with initials and dated 1818). In white muslin dress, with red bodice, gold chains round her neck and wrists, jewelled ear-rings and strings of pearls in her hair. During his working life, Beechey sent no fewer than 362 portraits to the Royal Academy. Sold at Christie's, June 1931, to N. Mitchell, Esq.

THOMAS GAINSBOROUGH, R.A. (1727-1788)

Miss Fitzpatrick. In pose and treatment a portrait characteristic of the great English portrait painter. Sold at the John Levy Galleries, New York, 1931

GILBERT STUART (1755-1828)

Portrait of William Abercromby, Esq., of Glassaugh. In scarlet coat, yellow waistcoat, showing blue lining at the neck, with gold buttons, white lace stock and frills and powdered wig : green curtain background. Sold at Christie's, June 1931, to Colonel Sir George Abercromby, Bart. " American Stuart " was born in Rhode Island, worked in England from 1777 to 1785, and returned to America in 1792. Appreciation of his work has increased with recent years



SIR HENRY RAEBURN, R.A. (1756-1823)

Portrait of Robert Sym. Sold at the John Levy Galleries, New York, 1931. The popularity of the most famous of Scottish portrait painters is as well maintained among American collectors as in Great Britain

SIR HENRY RAEBURN, R.A. (1756-1823)

Portrait of Master Hay. James Hay, afterwards Lieutenant in the 40th Native Infantry, Bengal Army, was born at Madras, 20th December, 1800. He was sent home to England to be educated, and while there, at the age of 14 years, this portrait was painted. Sold at Barbizon House, December 1931

SIR THOMAS LAWRENCE, R.A. (1769-1830)

Mrs. Williamson as "Miranda." From the collection of the late S. B. Joel, Esq., of Maiden Erlegh. Sold by Knight, Frank & Rutley, November 1931, to Messrs. Vicars. This is presumably the portrait from the E. R. Bacon (New York) Collection, sold at Christie's, also as by Lawrence, in 1919. Although this painting is now attributed to Lawrence, a full-length portrait of Mrs. Williamson as "Miranda" was exhibited at the Royal Academy of 1804 by Sir Martin Archer-Shee. Also included in the sale were three other Lawrence portraits and works by Gainsborough, Constable, Hoppner, etc.

JOHN HOPPNER, R.A. (1758-1810)

Portrait of Jane, Second Daughter of Sir Thomas Spencer Wilson, Bart. In a black velvet dress, with grey gauze scarf, and gold necklace. Sold at Christie's, December 1930, to Gooden & Fox, Ltd.

THOMAS ROWLANDSON (1756-1827). Entrance to the Mall, Spring Gardens (water-colour). Although the trees of the Gardens are accessory to the caricatured promenaders, the delicately assured treatment shows Rowlandson as a delightful landscapist no less than as a caricaturist of human beings. One of twenty Rowlandsons bequeathed to the Victoria & Albert Museum by Captain Desmond Coke, the writer and collector

JOHN ZOFFANY, R.A. (1733-1810)

Portrait of Robert Baddeley as Moses in " The School for Scandal." The background represents the picture room in Charles Surface's house. Robert Baddeley, the comedian, joined the Drury Lane Company in 1763. Acquired by purchase for the Lady Lever Art Gallery, Port Sunlight. (By courtesy of the Trustees of the Lady Lever Art Gallery)

GEORGE MORLAND (1763-1804). A View on the Isle of Wight (signed and dated May 25, 1794). Sold at Christie's, December 1930, to Messrs. J. A. Cooling & Sons. Morland spent a number of years in the Isle of Wight, having been obliged to leave London on account of financial embarrassments. While there he produced a series of paintings of coast scenes, fishermen and smugglers

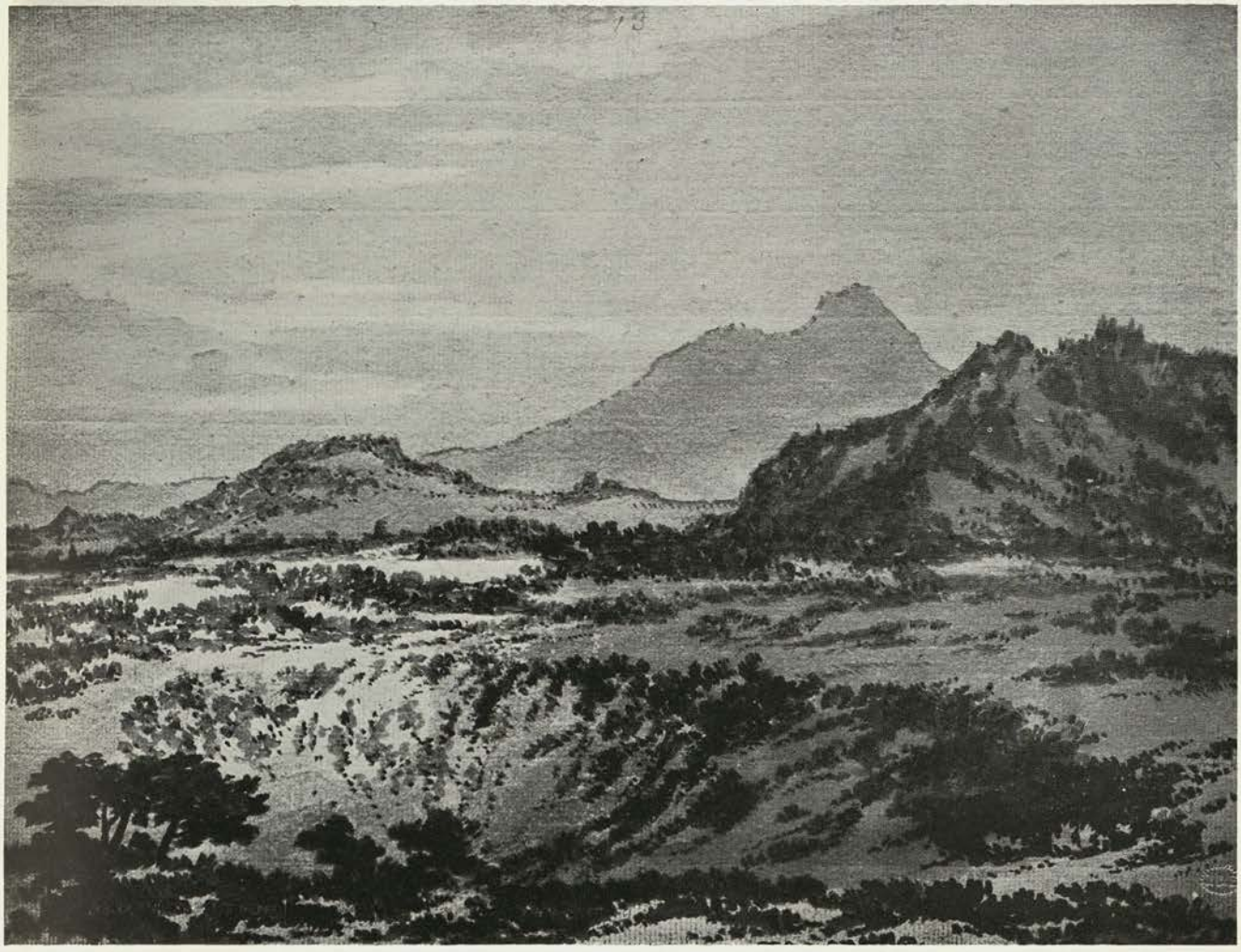
JOHN SELL COTMAN (1782—1842)

Walsingham Priory. Water-colour. Presented to the City Art Gallery, Leeds, by Sir Michael Sadler

INIGO RICHARDS, R.A. (first half 18th century-1810). Penllyn Castle. John Inigo Richards was one of the original members of the Royal Academy. His pictures were chiefly representations of English medieval ruins, though he was best known as a scene painter. Acquired by the Laing Art Gallery, Newcastle-upon-Tyne

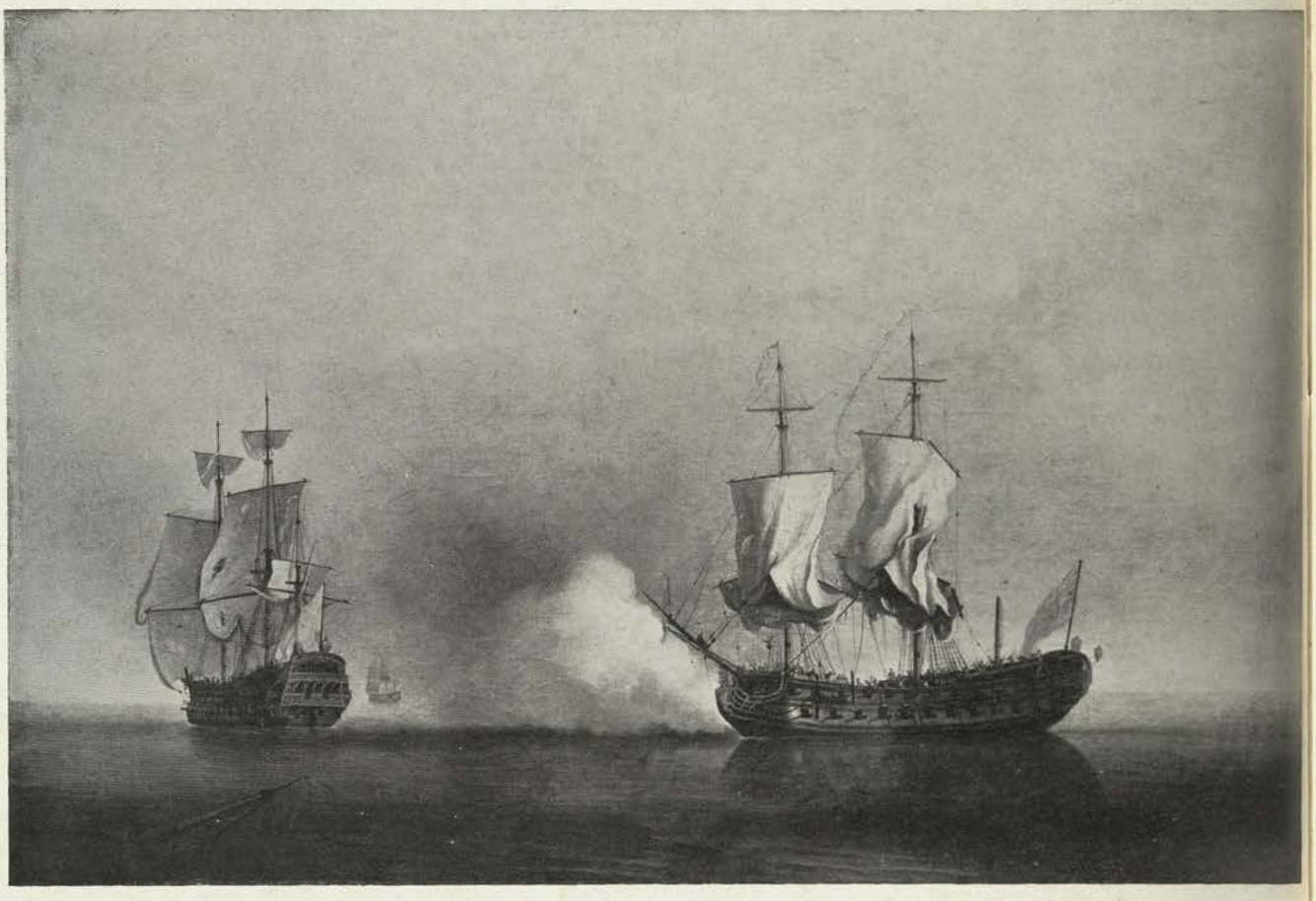
J. M. W. TURNER, R.A. (1775-1851). Rome (water-colour), after Richard Wilson. Presented to the City Art Gallery, Leeds, by Sir Michael Sadler

ALEXANDER COZENS (c. 1700-1786). Landscape (water-colour). Presented to the City Art Gallery, Leeds, by Sir Michael Sadler. The artist was born in Russia, a natural son of Peter the Great, and came to England in 1746

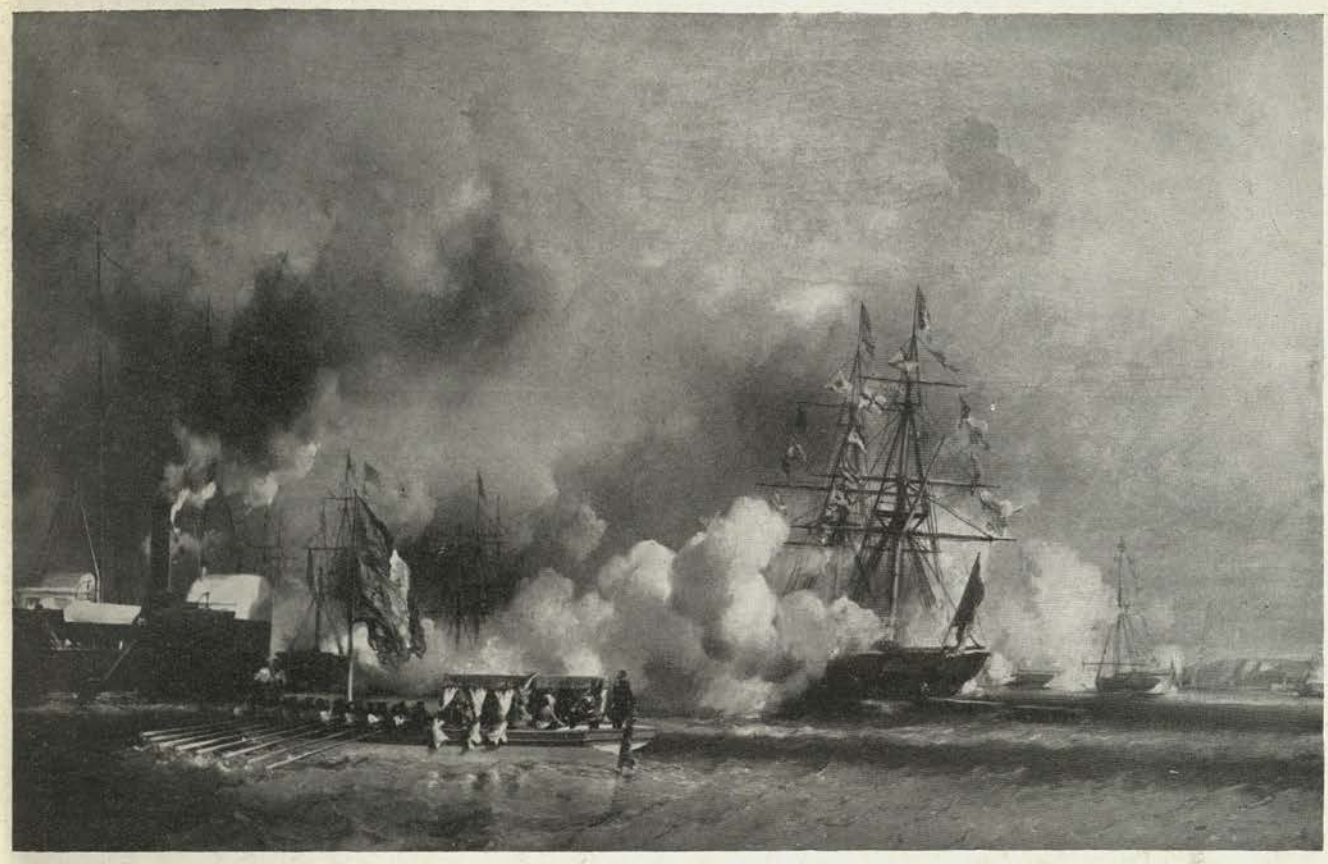


JOHN CONSTABLE, R.A. (1776-1837). Cromer (oil). Presented to the City Art Gallery, Leeds, by Sir Michael Sadler. Although Cromer is not actually in " Constable's country," this oil sketch of the Norfolk coast is a tribute to the artist's affection for his native East Anglia

WILLIAM SADLER the SECOND (c. 1782-1839). A Revenue Raid. Acquired by the National Gallery of Ireland, Dublin. Sadler was an Irish landscape painter, practising in Dublin. His numerous works are generally of small size and painted on mahogany panels. Many of the paintings represent scenes of conflagration

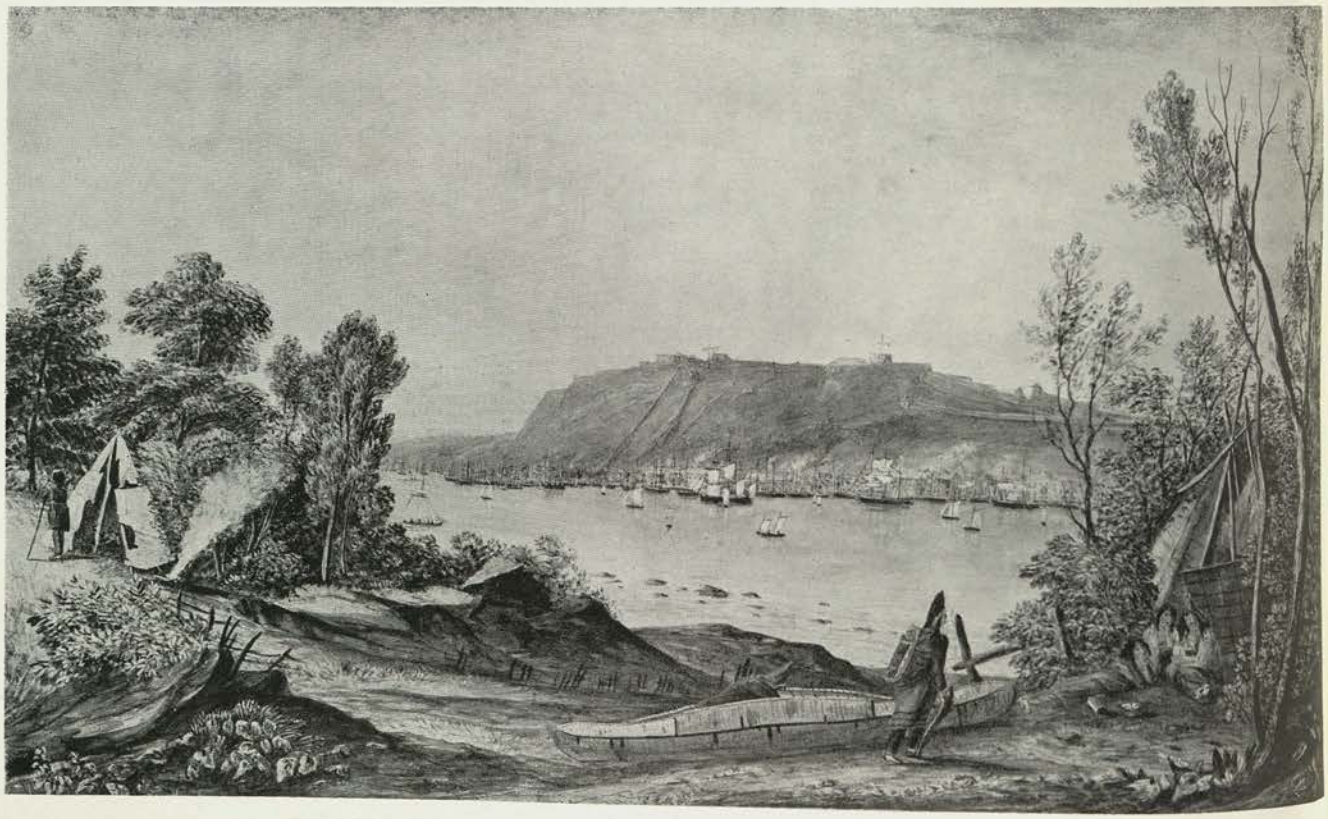


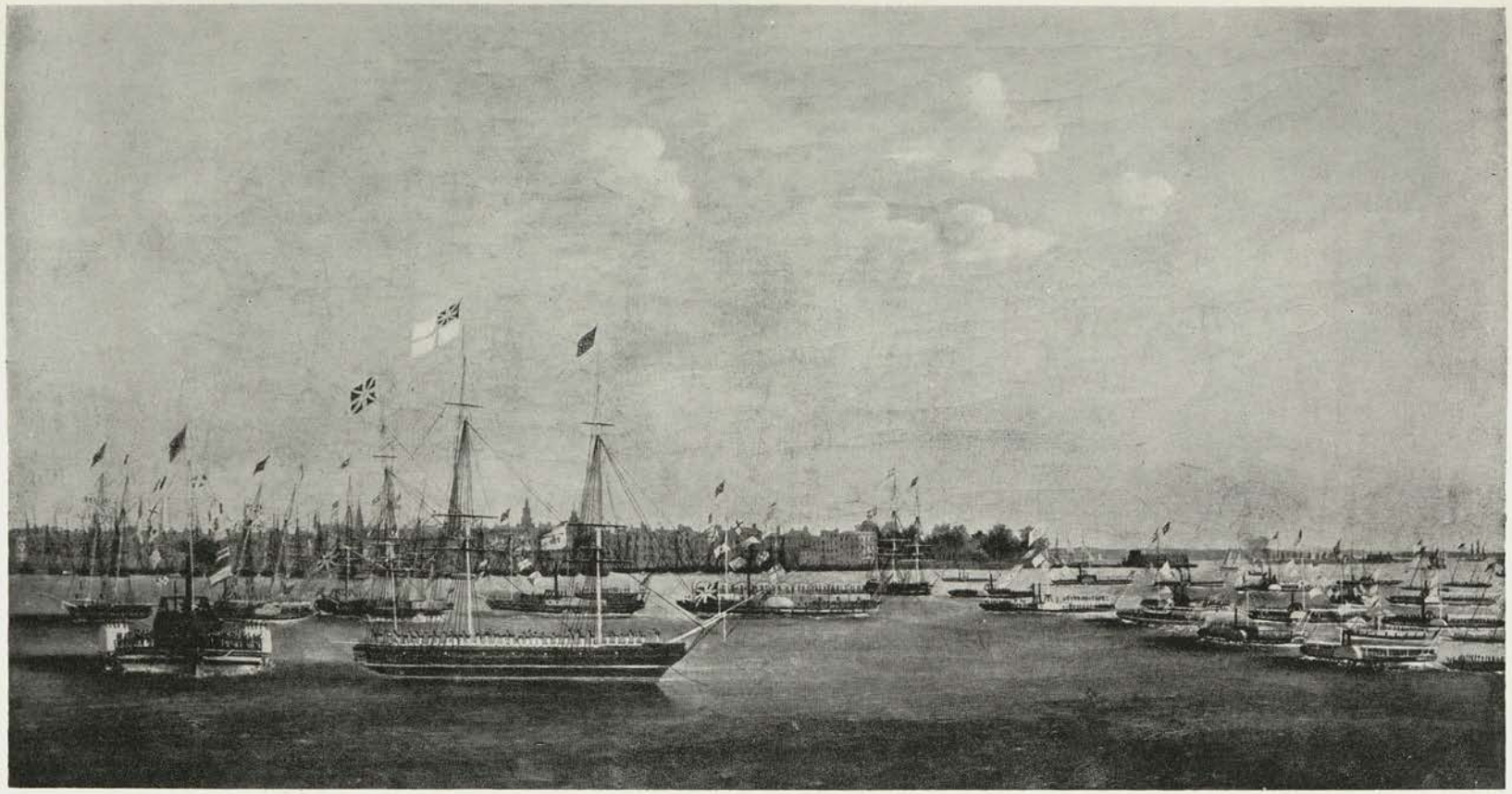
PETER MONAMY (c. 1670-1749). Engagement off the Lizard between the "Lion," British man-of-war, and the "Elisabeth," French ship of war, on July 9, 1745, with the privateer, "Donatelle," in the distance, taking Prince Charles Edward to Scotland. From the collection of the late Major W. G. Keppel. Sold at Sotheby's, June 1931, to Mr. George Harvey. This picture was painted for Admiral Lord Anson, and represents the engagement, as a result of which the Prince, disguised as an Abbe, was enabled to continue his voyage. Born in Jersey, Monamy became a marine painter after first serving his apprenticeship to a London house-painter



L. G. E. ISABEY (1803-1886). The Queen of England leaving Le Treport in the King's barge, September 7, 1843. This spirited marine painting celebrates the visit of Queen Victoria to Le Treport in the time of Louis-Philippe. It formed part of the collection of the late Duc de Vendome, which was sold in Paris at the Georges Petit Gallery in December 1931, by Me. Lair-Dubreuil and Me. Coutourier. Isabey was the son and pupil of the famous miniaturist, and specialised in marine compositions. (Photo, Marotte)

View of Quebec from Point Levis. One of a series of sixteen water-colour drawings of the district by "J. C." sold at Sotheby's, June 1931. It was formerly part of the Canadian collection formed by the 9th Earl of Dalhousie (Governor-General of Canada 1819-1828), and was inherited by his granddaughter, Mrs. Brown Lindsay, of Colstoun, Haddington. By courtesy of the present owner, Mr. W. T. Spencer





ANTHONY IMBERT (c. 1831)

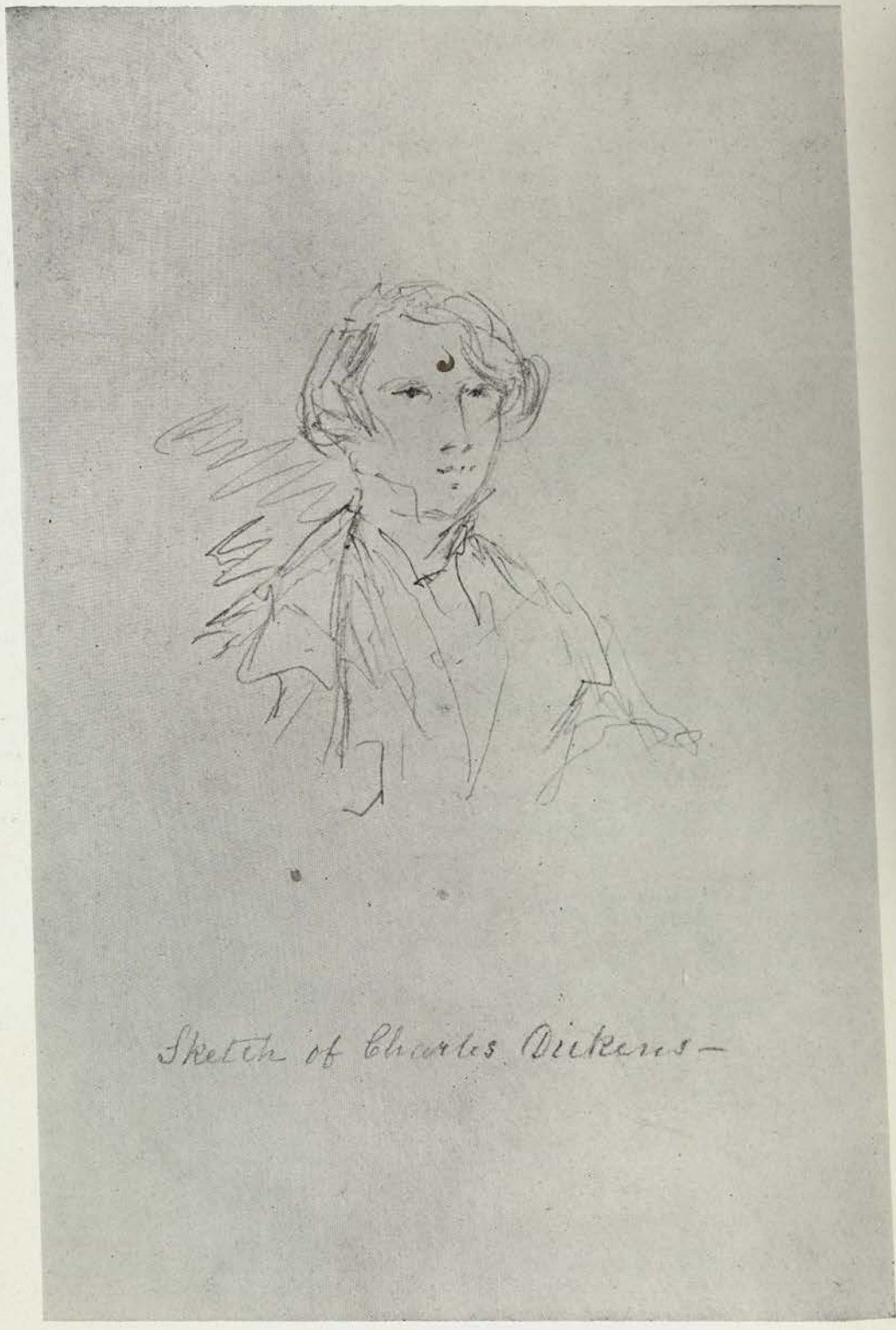
The Opening of the Erie Canal, New York, November 4, 1825. This painting has considerable historical value, as showing New York as it appeared in the early part of last century, with the old-fashioned paddle steamers mingling with sailing ships. Little is known of Imbert, save that he started a lithographic business in New York about 1831. Sold at Christie's, February 1931

JOHN BOULTBEE (1747-1812). Sporting subject at Prestwold. There are few examples known of paintings by this artist, though engravings after his work appear in the saleroom occasionally. He belongs to the " primitive " school of British sporting art, when figures were generally represented in profile, with little suggestion of movement. Sold at Sotheby's May 1931 to Messrs. Ellis & Smith

JOHN E. FERNELEY (1781-1860). The Hurworth Hounds, with the Master, Mr. Roper Wilkinson, on horseback. Sold at Sotheby's, May 1931, to Messrs. Ellis & Smith. Ferneley was himself an enthusiastic sportsman, and passed his life in the famous Leicestershire hunting country. His art was in consequence fortified by an intimate knowledge of horses and hunting

JOHN E. FERNELEY (1781-1860). Portrait of John Burgess, Esq., of Clipstone, Nottinghamshire, with his own Harriers. (Signed and dated Melton Mowbray, 1838). Mr. Burgess was a well-known follower of the Quorn in those days. Sold at Christie's, December 1930, to W. M. Sabin, Esq.

DEAN WOLSTENHOLME, SENIOR (1757-1837). Fox-hunting : "The Start." Sold at Sotheby's, May 1931. This famous painter of sporting subjects did not start work seriously until he was forty years of age, although, like other gentlemen sportsmen of his day, he was fond of sketching. He is sometimes confused with his son, who bore the same names and whose work is similar



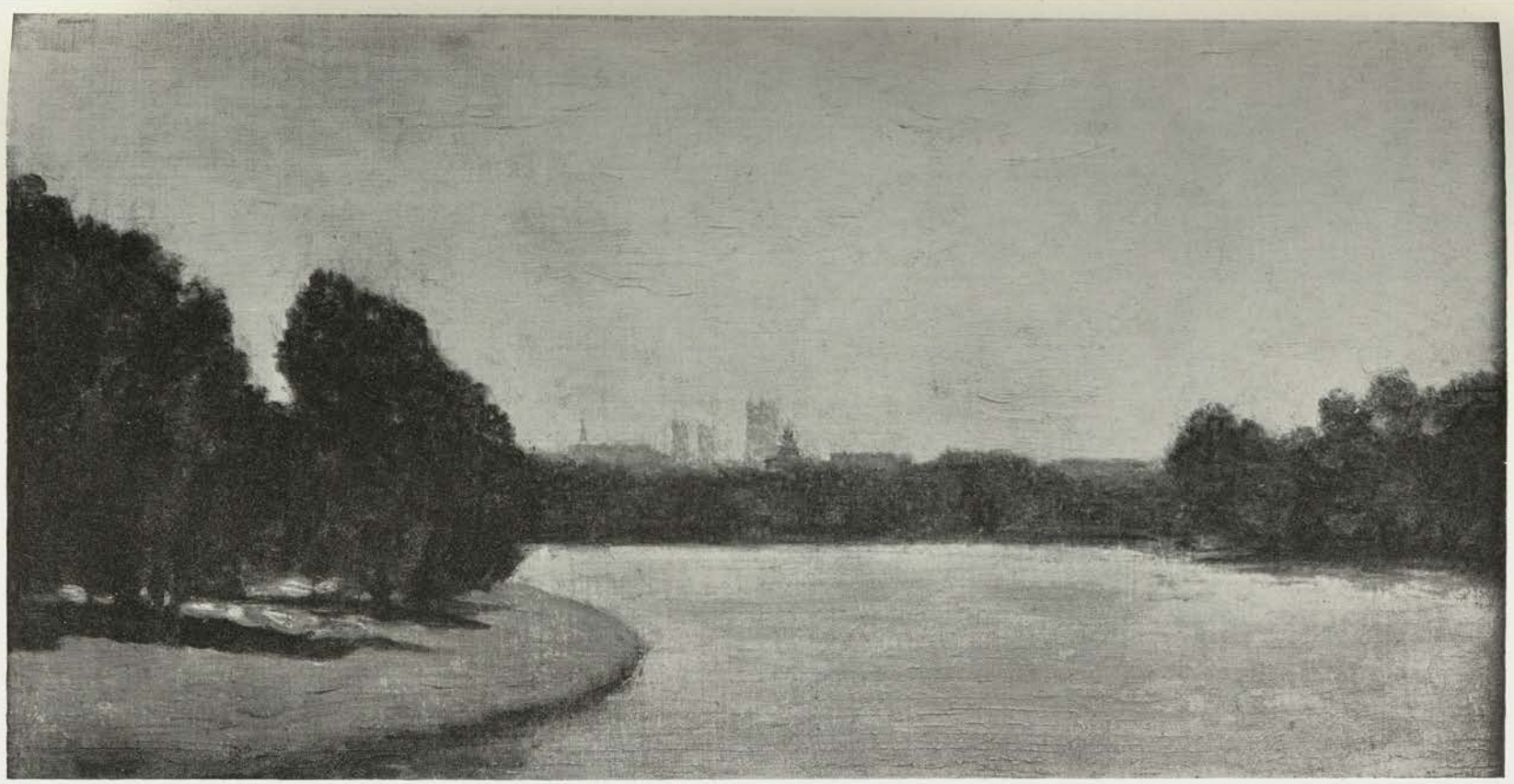
GEORGE CRUICKSHANK (1792-1878)

Pencil drawing of Charles Dickens as a young man (signed). From a collection of drawings and engravings by Cruickshank, formerly in the possession of J. H. White, Esq. Sold at Sotheby's, November 1931. It will be recalled that Cruickshank illustrated some of Dickens' works, including "Sketches by 'Boz'"

W. P. FRITH, R.A. (1819-1909). "Measuring Heights" (a scene from the 'Vicar of Wakefield'). From the collection of the late S. B. Joel, Esq., of Maiden Erlegh. Sold by Messrs. Knight, Frank & Rutley, November 1931 (see page 70). This painting was the artist's first real success. It was painted in 1843, fifteen years before the famous "Derby Day"

JEAN-ANDRE-THEODORE GERICAULT (1791-1824)

Alfred de Dreux and his sister Elise. One of the paintings which figured at the Duchesse de Berry Period sale at the Georges Petit Galleries in Paris, May 1931 (auctioneers, Me. Lair-Dubreuil and Me. Baudoin). The works sold, covering the period 1817-1828, included paintings by Corot, Monticelli, Baron Gerard, Eugene Lami and Winterhalter, among others, from a private collection



JEAN-BAPTISTE-CAMILLE COROT (1796-1875)

View of London from the Banks of the Thames. This painting, sold at the Duchesse de Berry Period Sale, Georges Petit Galleries, Paris, in May 1931, was one of a small number of landscapes painted by Corot when he visited London in 1862. This visit was made in connection with the International Exhibition held that year in London, at which one of his pictures was exhibited. The landscape illustrated is numbered 1327 in Robault's Catalogue ("Londres vu de loin, des bords de la Tamise." 0.22 x 0.38. Cachet Vente Corot). The view would seem to be from the Serpentine, not the Thames—a natural mistake in one whose knowledge of the country was so slight

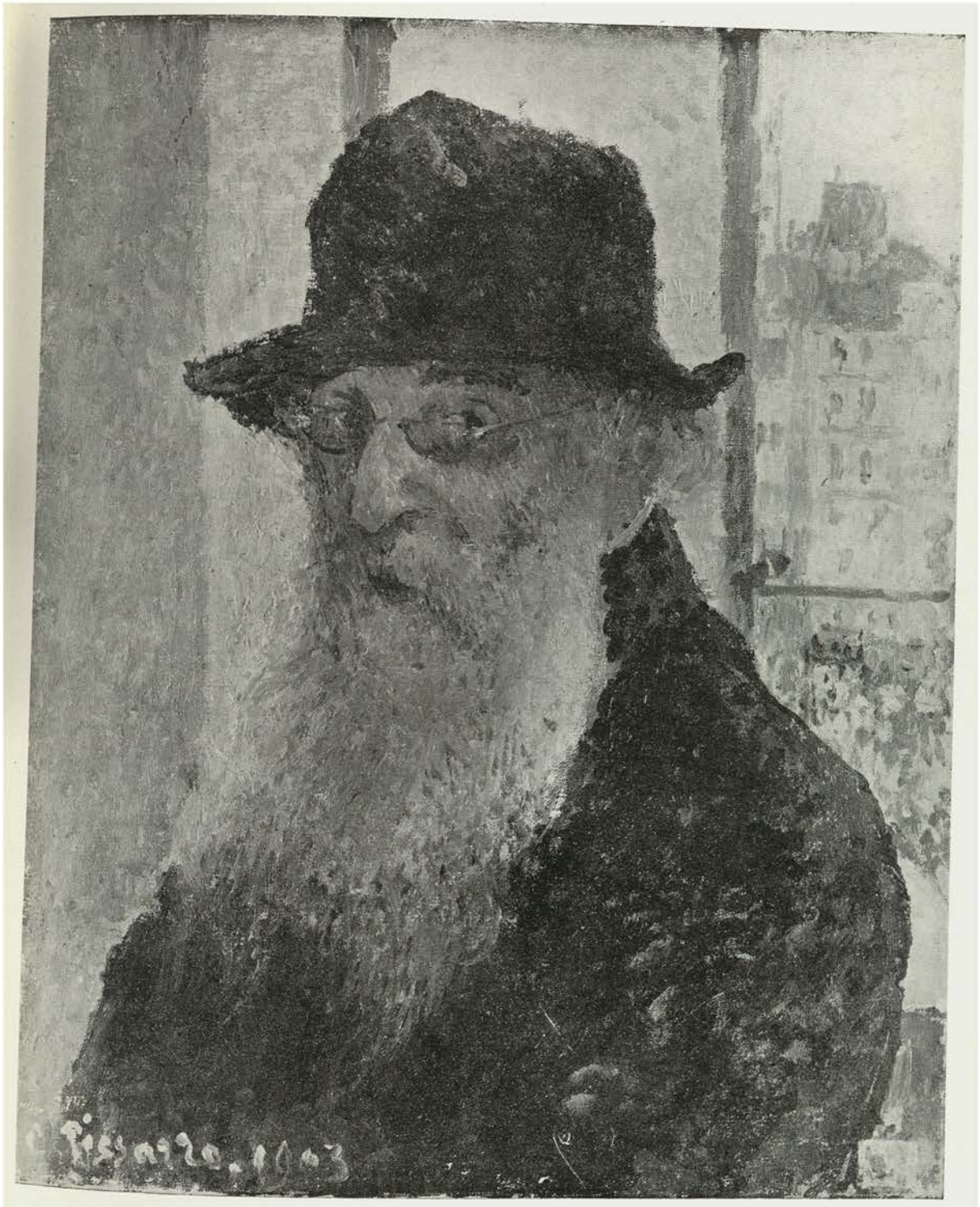
HONORE DAUMIER (1808-1879)

Two " Putti." From the " H " Collection, Berlin. Sold by Paul Cassirer, Berlin, in conjunction with Theodore Fischer, Lucerne, at the Hotel National, Lucerne, September 1931. (See also page 51). Formerly in the Stheeman Collection, The Hague. The sale included works by Rubens, Greco, R. van der Weyden, Van Dyck, Degas, Cezanne, etc.

GEORG FRIEDRICH KERSTING (1783-1847)

The Painter Kugelgen in his Studio. This painting was shown at the Exhibition of German and French Romantic Painters at the Ludwigs-Galerie, Munich, 1931. Many fine paintings of the Romantic school were unfortunately destroyed in 1931 in the fire at the Munich Glas-Palast. Kersting studied at the Copenhagen and Dresden Academies, later becoming director of the porcelain factory of Meissen (Saxony). Gerhard von Kugelgen was professor of painting at the Dresden Academy

JOHANN BARTHOLD JONGKIND (1819-1891). The Seine. Though Dutch by birth, Jongkind worked chiefly in France, where he won greater appreciation than in his native land. He was one of the earliest " plein air " painters, and is entitled to rank as a forerunner of Monet and the Impressionists. The landscape illustrated was bequeathed to the National Gallery Millbank, in 1931, by Mr. H. Velten



CAMILLE PISSARRO (1830-1903)

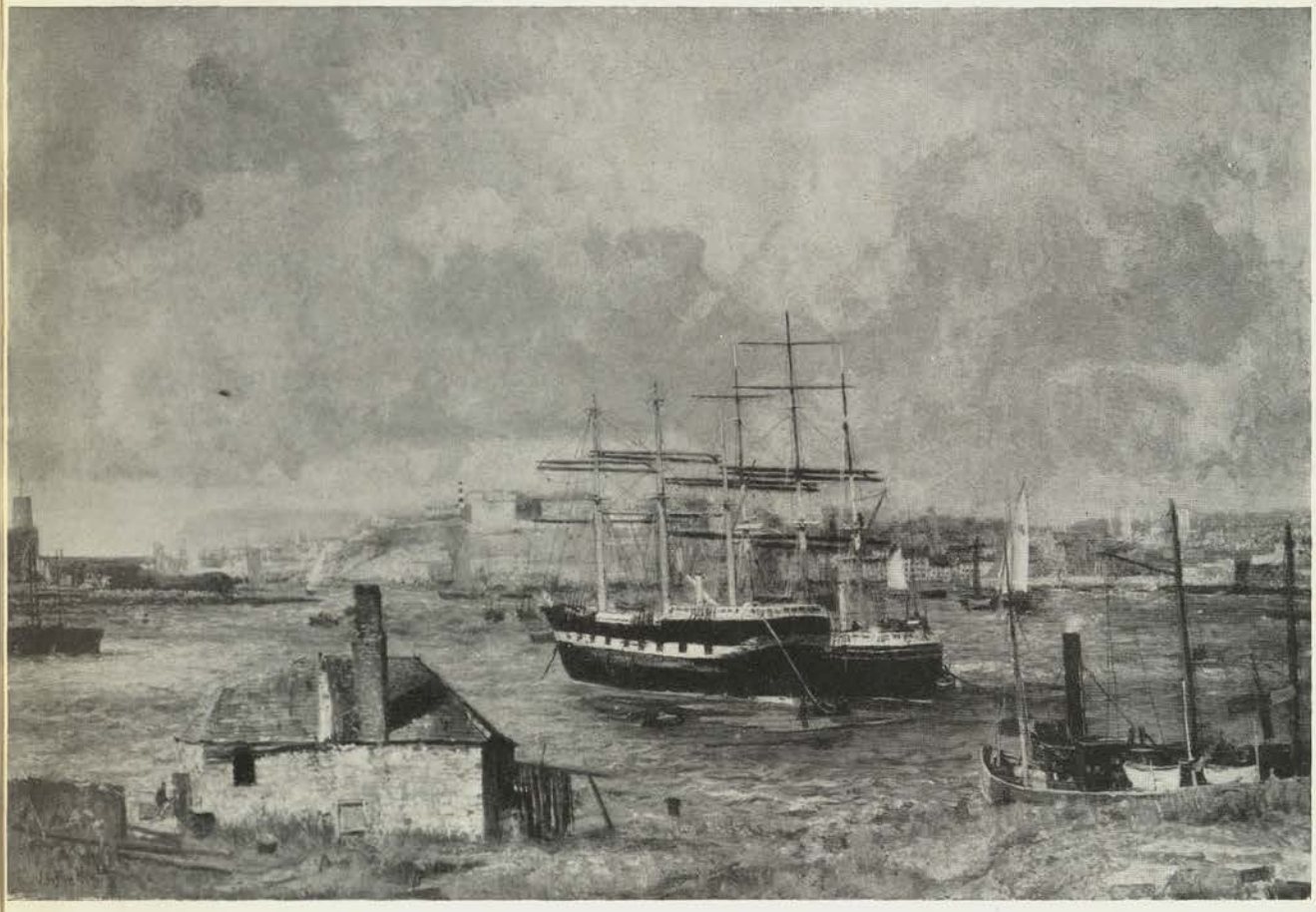
Portrait of the Artist (1903). Presented to the National Gallery, Millbank, by Mr. Lucien Pissarro, the son of the painter, in 1931

DANTE GABRIEL ROSSETTI (1828-1882)

Saint Catherine. Bequeathed to the National Gallery in 1931 by Mrs. Emily Toms, in memory of her father, Josiah Kershaw. A special interest attaches to this picture, in that it was originally commissioned by John Ruskin

WALTER GREAVES (1847—1931)

Walter Greaves and Alice Greaves on the Embankment. Presented to the National Gallery, Millbank, by Lord Henry Bentinck. Walter Greaves was the pupil and friend of Whistler, with whose work some of his pictures have been confused, though he painted many views of Chelsea and the river in a distinctive style



J. W. BUXTON KNIGHT (1842-1908). Plymouth Harbour, or The Wooden Walls of England. Presented by James Ferguson, Esq., to the National Gallery, Millbank. The painter was the son of an artist and teacher, under whom he learned his art. He exhibited at the Royal Academy and the New English Art Club, and one of his landscapes was a Chantrey Bequest purchase of 1908

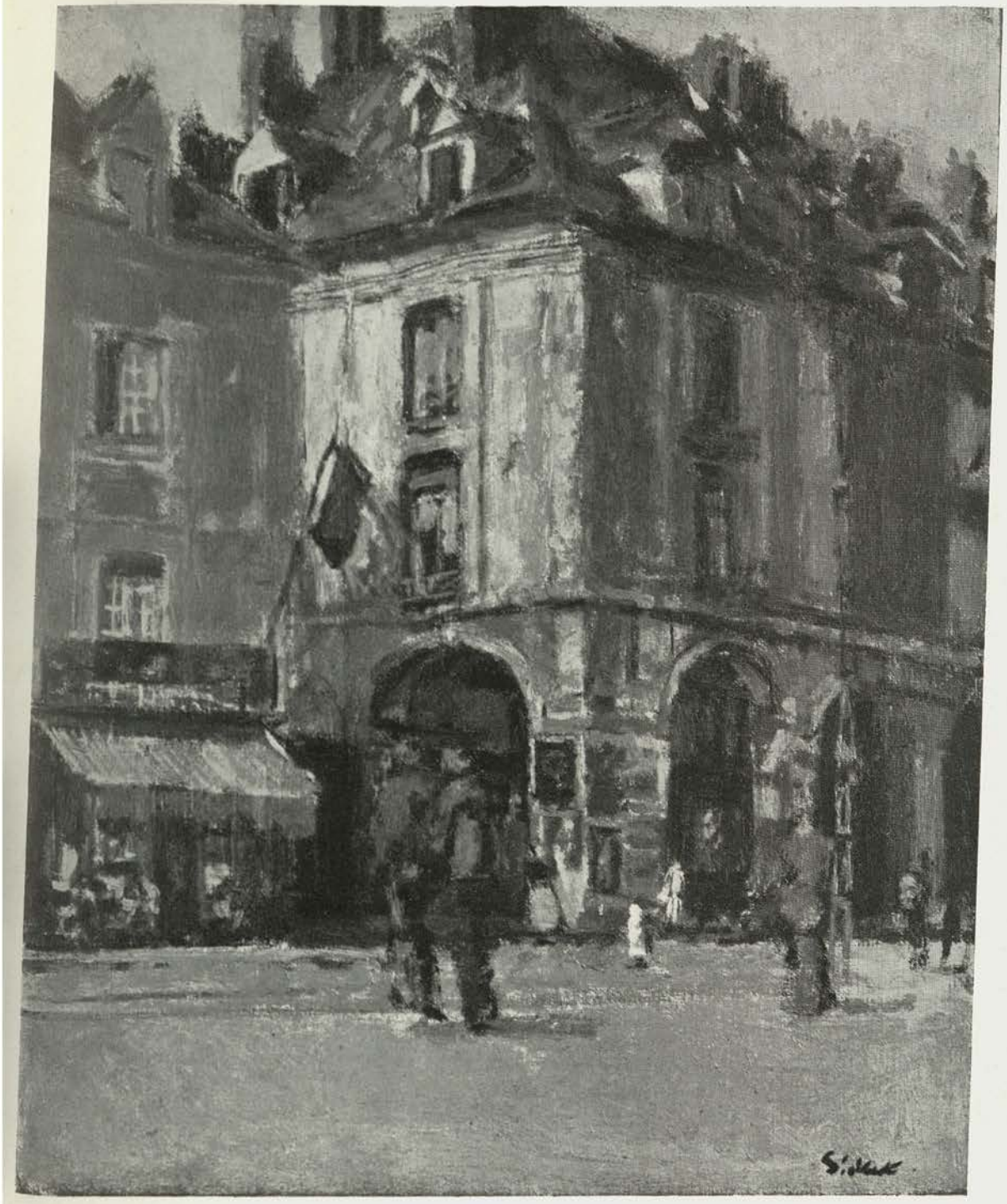
JOHN SINGER SARGENT, R.A. (1856-1925)

Portrait of Mrs. Holmes Spicer, formerly Miss Helen Dunham, of New York. Sold at the Grand Central Art Galleries, New York, to Mr. John F. Braun, of Philadelphia

HENRY TONKS, F.R.C.S. (b. 1862)

Summer. Presented by Mrs. F. J. Weldon to the National Gallery, Millbank. At the same gallery there are a number of other works by this artist, who, as Slade Professor of Fine Art in the University of London from 1917-1930, has been influential in the development of modern British art

P. WILSON STEER (b. 1860). The Severn (water-colour). Presented by Sir Michael Sadler to the City Art Gallery, Leeds



W. R. SICKERT, A.R.A. (b. 1860)

Dieppe. Acquired by purchase for the City Art Gallery, Leeds. An example of the artist's numerous brilliant paintings of the French seaport

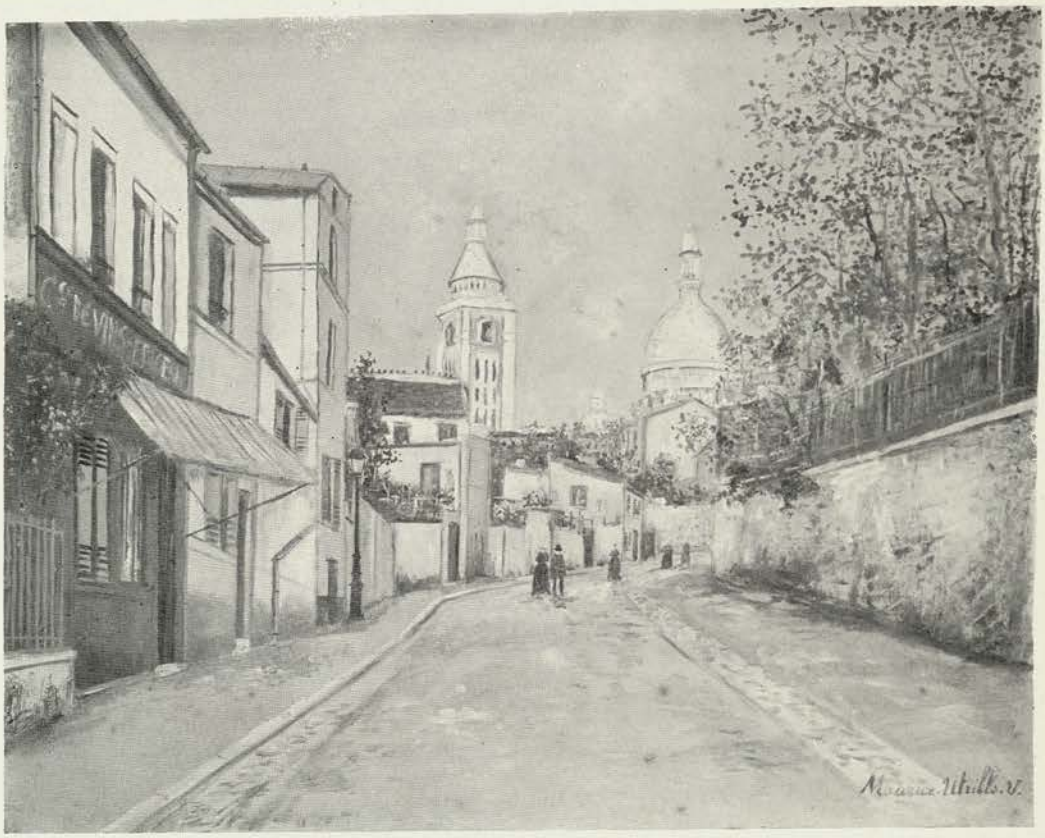
W. R. SICKERT, A.R.A. (b. 1860). The Afternoon Out. From the collection of the late Arnold Bennett, Esq., sold, with other modern paintings belonging to the famous writer, at Sotheby's, July 1931. (Opposite) AUGUSTUS JOHN, R.A. (b. 1878). Galway Peasants (pen and wash). Presented by Sir Michael Sadler to the City Art Gallery, Leeds

SIR CHARLES J. HOLMES, K.C.V.O. (b. 1868). Near Masboro' (water-colour). Presented by Sir Michael Sadler to the City Art Gallery, Leeds. Besides being a landscape painter of distinction, it is interesting to recall that Sir Charles Holmes has been Director of the National Portrait Gallery and of the National Gallery, and Slade Professor of Fine Art at Oxford

MUIRHEAD BONE (b. 1876). South Kensington (pen and wash). Presented by Sir Michael Sadler to the City Art Gallery, Leeds. Apart from their artistic merit, Mr. Bone's drawings are a valuable documentary record of the changing face of London

SIR WILLIAM ORPEN, K.B.E., R.A. (1878-1931)

The Dead Ptarmigan (signed and dated 1902). Bequeathed by Lady Poë to the National Gallery of Ireland, Dublin. The painting is a portrait of the artist himself, and in view of his Irish origin has especial interest for the Dublin gallery

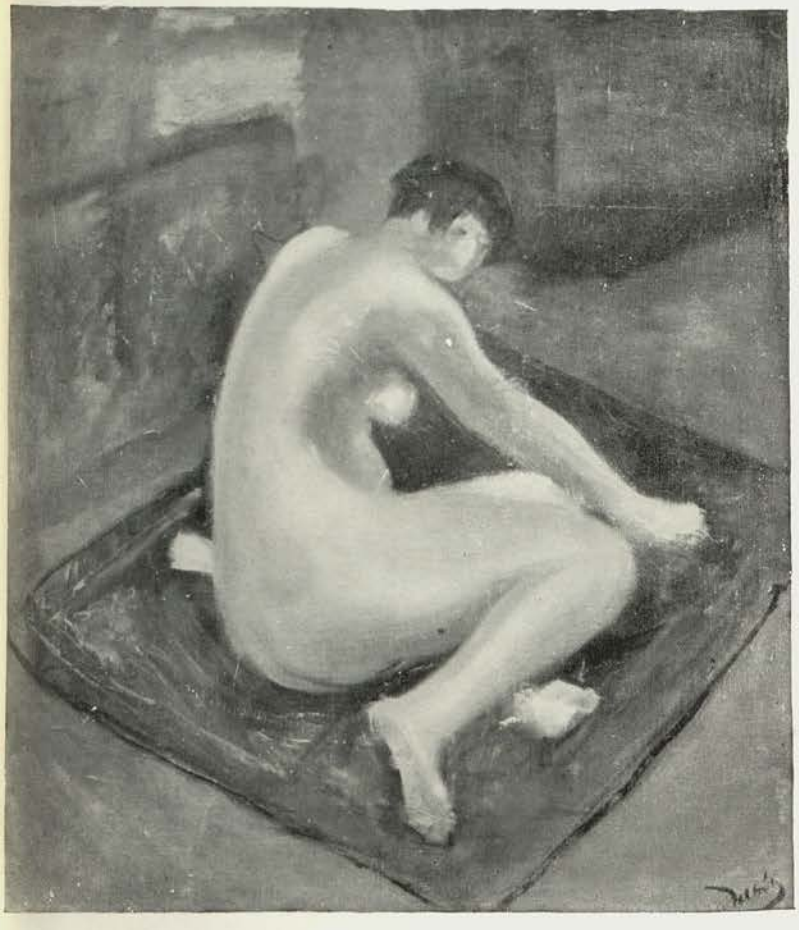


MAURICE UTRILLO (b. 1883). Montmartre: the Sacre Coeur

PAUL CEZANNE (1839-1906). Land Workers (La Vie des Champs)

Two of the paintings sold at the "Modern Pictures" Sale, Hotel Drouot, Paris, by Me. Bellier, June 1931, from various private collections

A. DUNOYER DE SEGONZAC (b. 1884). Parasol and Basket of Fruit (water-colour)



ANDRE DERAIN (b. 1880). Nude on Red Rug

Also from the "Modern Pictures" Sale at the Hotel Drouot, in which examples of most of the modern French school were represented from Degas onwards

CHINESE SCROLL PAINTING (EARLY SUNG DYNASTY)

Detail (enlarged) from a Chinese scroll painting on silk, early Sung Dynasty (960-1279), acquired through the efforts of Dr. Denman W. Ross for the collection bearing his name at the Boston Museum of Fine Arts. The scroll represents scholars of the Northern Chi'i Dynasty collating Classic Texts, and the detail illustrated is the head of a groom, who with two others is standing with a couple of saddle horses at the left of the group of scholars. He appears to be a West Asian type

CHAOU MENG FU (1254-1322). Groom and Horse (drawing). Acquired by purchase for the Whitworth Art Gallery, Manchester. Chaou Meng Fu was a leader among the famous painters of the Yuan Dynasty, when China was under the rule of the Mongols, following its conquest by Kublai Khan. The latter was a great admirer of Chinese culture and preserved its continuance

CH'IEN KU (16th CENTURY)

Pleasure Fishing (painting on silk, signed Ch'ien Ku). Shown at The Exhibition of Old Japanese and Chinese Paintings, held in Tokyo and Osaka, April-May 1931

SESSHU (1420-1506). Rokuso (drawing). Sesshu, possibly the greatest painter of the Ashikaga period, was a Zen priest. He excelled in the vigour and expressiveness of his ink landscape sketches, and to the Japanese was an outstanding figure by reason of his interpretation of the ideas of the Tea Ceremony. He was the founder of a school. The sketch here reproduced figured at Viscount Akimoto's *Sale in Tokyo*, May 1931

Lotus and Ducks. Japanese painting on silk, 13th century. Acquired for the Berlin Museum, Department of Far-Eastern Art

Byzantine miniature of the 11th century, presumed to be a portrait of Constantine the Great. Acquired by purchase for Princeton University (Stora, Inc., New York). The Byzantine artists excelled in the art of miniature, and possessed special ability to produce actual "likenesses" in their portraiture. The exhibition of Byzantine Art, held in Paris in 1931, at which examples of sculpture, ivories, metalwork and fabrics were assembled from public and private collections all over the world, threw new light on the complex style resulting from a confluence of Eastern and Western influences

Head of Hermes. Roman copy in marble, made in the time of Hadrian, of the Discobolus of Polycleitus. Acquired for the Berlin Museum, Antiquities Department

Buddhisatva (Meditation). Acquired by purchase for the Boston Museum of Fine Art (Stora, Inc., New York)

The Virgin and Child. Terracotta relief. Italian work of the 15th century, in the style of the Master of the Pellegrini Chapel. Presented to the Victoria and Albert Museum by Dr. W. L. Hildburgh

Figure of a Panther. Small bronze (8½ in. high by 12 in. long). Paduan (School of Riccio) ; early 16th century. Sold at Christie's, June 1931, to Messrs. Albert Amor, Ltd.

Seated figure of a Lohan. Chinese sculpture in wood; probably Ming Dynasty (15th century). Acquired by purchase for the Victoria and Albert Museum in 1931. *Opposite*. ANTICO (North Italian : c. 1460-1528). Venus (or Atropus) in bronze. This graceful statuette was bequeathed by Sir Otto Beit to the Victoria and Albert Museum in 1931

LOUIS FRANCOIS ROUBILIAC (1697-1762)

Statuette of Matthew Prior in lead. Presented to the Victoria and Albert Museum by Dr. W. L. Hildburgh. Roubiliac's work marked the culmination of English Baroque art, and he produced some fine examples of monumental sculpture. Matthew Prior was an English 18th century poet who played a considerable part in contemporary politics

DAVID LE MARCHAND (1674-1726)
Bust of George I, in ivory (signed). Acquired by purchase for the Victoria and Albert Museum, 1931

ALFRED GILBERT, M.V.O. (b. 1854)

Mother and Child. Marble group bequeathed by Mr. H. L. Dalton to the National Gallery, Millbank. Although chiefly celebrated for the Shaftesbury Fountain "Eros" the sculptor has produced a number of monumental groups, statues and portrait busts

THE SCIENTIFIC EXAMINATION OF PICTURES

FOR some years scientific methods have been brought into practice to assist in the attribution of pictures. Of late their use has become more general, and the conference held at Rome in October 1930 was a great step forward in the official recognition of what had been hitherto, for the greater part, the work of isolated pioneers. This conference brought together all the various methods, and many papers of great interest and value were read and discussed. Although the work of the conference does not strictly come into the past year, it is impossible to write an article on this subject and to leave it out.

Apart from being an aid to attribution, scientific methods are proving of great assistance to the picture restorer, and this was also an important and interesting side to the conference.

The principal methods in use are : X-ray photography to show underpainting, ultra-violet rays to show repainting, photomicrographs and photographs taken in a slanting light to show the brushwork, and the capacity of the artist for drawing and modelling — microscopic examination for the identification of pigments, useful in dating pictures and detecting forgeries, and the dating of the picture by means of determining the refractive index of the oil film.

An example of the uses of X-ray photography of great interest was the photographing of the famous Venus by Giorgione at Dresden, to discover how much remained of the Cupid, which was known from documents to have been seated at her feet, and which was painted over some time after 1837. An article was published on this subject by Dr. Posse in the *Jahrbuch der Preuszischen Kunstsammlungen No.* 52.

A further use for X-rays has been developed by Mr. Burroughs of the Fogg Art Museum. A very interesting article was published in the *Burlington Magazine* of July 1931, introducing a series of X-ray photographs of Rembrandt pictures with a view to assisting in attribution. To quote from Mr. Burroughs : " The X-rays, of course, throw the shadows of the dense pigments upon a photographic film ; they project the small variations in density and thickness which occur in the painted pictures. The study of these shadows is the study of the disposition of the pigment used by an artist, and, as a corollary, of the brush strokes made in the groundwork as well as in the finished surface."

Another method of identifying the artist by means of photography has been employed by Dr. Fernando Perez, of which an account was published

in the *Illustrated London News* of October 3, 1931. A powerful light is placed so that its rays strike the surface of the picture at an angle varying between 10 and 30 degrees. This throws every inequality on the surface into strong relief, showing the ridges and hollows in the paint. The picture is then photographed in this light, so as to form records for comparison.

My own method involves the use of a specially constructed camera to take photomicrographs, that is, photographs magnified directly up to 2 or 4 diameters, as by enlarging one may lose much of the detail. I have selected two photographs from my book on the brushwork of Rembrandt and his school, shortly to be published by the Oxford University Press.

Ultra-violet rays are employed to show restoration, and have proved a valuable guide to restorers when removing retouching. Where in ordinary light a picture might appear in perfect condition, under the ultra-violet ray repainting becomes visible. An interesting book on the subject has recently been published by Mr. James J. Rorimer, of the Metropolitan Museum, New York.

In the field of microscopic examination, Professor Graeff, Professor Eibner at Munich, and myself, have been working for a long time. In *Mouseion No.* 13-14 Professor Graeff discusses the various methods of optical examination, the principal of these being the microscopic. He employs the microscope to distinguish between cracks produced by age, and the artificial cracking made by the forger and restorer, a method which is invaluable in detecting fakes of old masters.

Professor Eibner has recently published a very complete monograph on the micro-analysis of pigments with a view to their identification, to assist in the dating of pictures and the detection of forgeries. The illustrations reproduced from his monograph will enable the reader to realise how tiny are the samples required for micro-chemical analysis.

I myself have recently developed a method of determining the age of oil pictures by measuring the refractive index of the oil film, which seems likely to prove of value.

This brief summary conveys some idea of the amount of research work which is being done. Scientific methods for the examination of pictures are now being widely used in the leading galleries of the Continent and America, and there is a growing demand for scientific reports on the part of those engaged in buying and selling pictures.

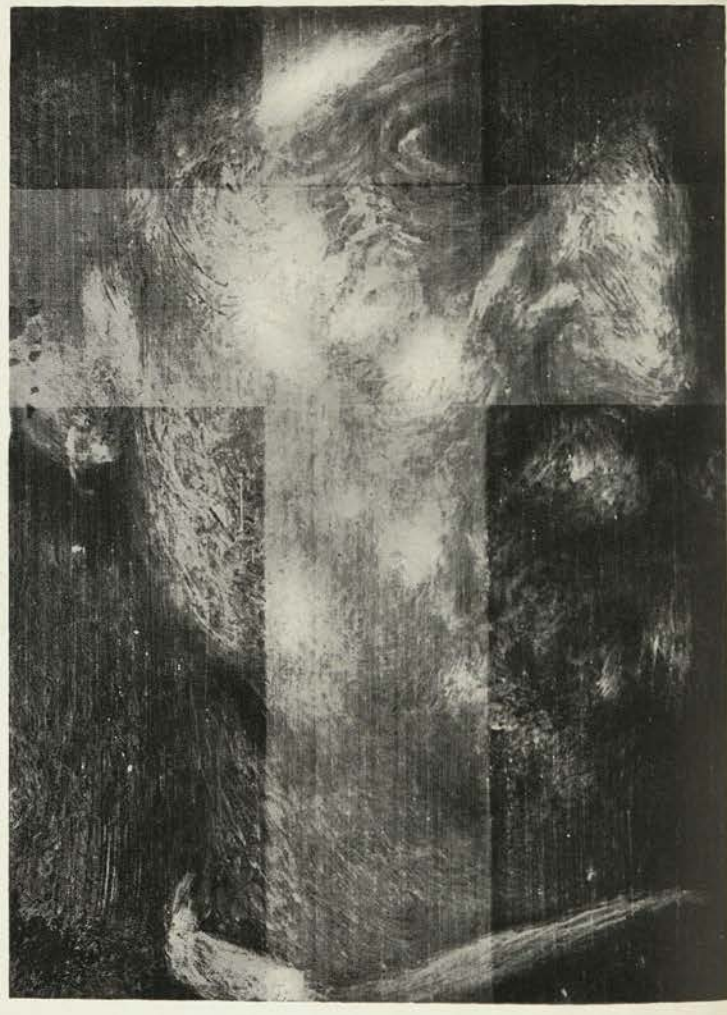
A. P. LAURIE

An X-ray photograph which reveals traces of the Cupid, known from documents to have been seated formerly at the goddess's feet, in Giorgione's celebrated "Venus" at the Dresden Art Gallery. The head and face of the Cupid are clearly visible

A photograph showing the picture with an outline of the Cupid as it must have been before it was painted over. (Photographs by courtesy of G. Grote'sche Verlagsbuchhandlung: "Jahrbuch der Preuszischen Kunstsammlungen and Dr. Posse")

X-ray photographs of Rembrandt's paintings taken by Mr. Alan Burroughs, and reproduced with his permission from the "Burlington Magazine"

(1) Portrait of the artist, by Rembrandt (detail), dated 1660 Metropolitan Museum of Art, New York



(2) Portrait of his father, by Rembrandt (detail), dated c. 1630. Art Institute of Chicago

Rest on the Flight into Egypt. School of Joos van Cleve. Examined by Professor Eibner to determine the *pigments used*. (Photographs reproduced from Professor Eibner's monograph)

On left : enlarged photograph of a portion of the sky. The white dot in the centre of the white circle shows the actual size of the sample taken. On right : the sample as it appeared under the microscope. The pigments identified in this picture were : white lead, real ultramarine, malachite and madder lake

Photographs taken by Dr. Fernando Perez in a slanting light, as a means of comparison and identification. On left : Head from a painting by Jordaens in the Uffizi Gallery, Florence. On right : Head from a Portrait of a Man by Tintoretto, in the Accademia, Venice
(Reproduced with the kind permission of Dr. Perez)

Photomicrographs by Dr. A. P. Laurie showing detail of brushwork. On left : Portrait of Sashia, by Rembrandt (Cassel Gallery). This photograph shows Rembrandt's brushwork and exceptional powers of modelling in three dimensions, which is retained here in spite of magnification. On right : Portrait of Flinck's Wife by Bol (Munich Gallery). The photograph of this portrait by Bol shows his flatter impasto and his failure to model in three dimensions, i.e., the bridge of the nose is seen to be flat and out of drawing, when the face is isolated and magnified
(Reproduced by permission of the Oxford University Press)

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